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A NEW PHILOSOPHER.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

I have found a philosopher wiser far
Than all your Huxleys, Humes or Voltaires—
One who has never discovered a star,
Nor mounted metaphysical stairs;
One who has sought not to sound the deeps
Of science, or asked wherefore he was born;
One who, at night, goes to bed and sleeps,
And wakes with a laugh to greet the morn.

This sage philosopher nothing knows
(And less would care if know he could)
Of how the invertebrate mollusk grows—
Enough for him that oysters are good.
He never would try to tell you why
Quinine is bitter and honey is sweet—
'Twould all his philosophy satisfy
To leave the drug and the honey eat!

The baby-elephant in the show
Affords him a world of fun while there,
But he wouldn't give a peanut to know
Why pachydermatous babes are rare!
Nor when the monkeys their antics play
Does the task on him entail to trace,
In their tails prehensile, a relic stray
Of the prehistoric human race.

If you take him to see a funny play,
He'll find it a pleasure and tell you so,
Instead of remarking that actors to-day
Are nothing to thirty years ago!
His philosophy turns the Present to gold,
It brightens the Morrow, and sweeps away
That herd who in glad To-day grow old,
Bemoaning the husks of Yesterday.

If this rare philosopher could but rule
The world, 'twould be of a different type;
There would be no grief, no pain, no school,
No hopes disappointed, no sighs be unripe.
All sin and misery, shame and crime,
All envy and malice and evil ways,
Would be blotted out from the page of Time,
And the days would all be circus days!

When the stars peep out in the vaulted skies,
It pleases him well to watch them shine,
But no mathematics he ever applies
To the handiwork of their Maker divine.
Whether the sun be a million miles,
Or a hundred millions, is all as one—
Enough to dimple his face in smiles
That there is, and will be forever, a sun!

So, I hold him to be both wise and great,
This new philosopher whom I have found,
And when, in conclusion, here I state
That just ten Summers have rolled around
His flaxen head, don't ridicule
A sage whose years are so easy to add:
Much learning hereafter may make him a fool,
But to-day he is wise enough to be glad!

THE PARISIAN SENSATION!

THE BLONDE SIREN:

A LIFE DRAMA.

BY XAVIER DE MONTEPIN.

Translated from the original in "Le Figaro" of Paris FOR THE NEW YORK CLIPPER, BY PAUL PRESTON, Author of "Wild Bill," "The Black Band," "The Pride of the Arena," etc.

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PART THIRD—ALICE'S LOVER.

CHAPTER VI.—CONTINUED.

One evening at the Theatre Royal a solitary box remained vacant—one of the state-boxes on the proscenium, directly fronting that occupied by Blanche and Gregory. The second act of a French opera was being performed. Suddenly the house was agitated by a general movement, succeeded by the stifled buzz of fifteen hundred voices, exchanging remarks in whispers. The performers themselves, perceiving how markedly public attention was withdrawn from them, lapsed in the duet being commenced; the musicians in the orchestra ceased playing through their instruments or drawing bows over reverberating strings, to turn their glances, as did the audience, towards a common point in the auditorium. That point was the proscenium box, up to that moment unoccupied. Three men crossed its portal. One of these assumed a seat in the front, drew off one of his gloves, and with the supple leather carefully wiped the lenses of a large ivory double opera-glass. He was of medium height, with broad shoulders, and wore inelegantly the uniform of a colonel of the White Cuirassiers. His large and round head reposed upon a very short neck, emerging from a breast serving for an athlete. Flat, silvery-gray hair clustered around his temples, leaving uncovered the entire top of his head. Eyes with creased lids, weak and drooping, shaded by thick brows, brown and briar-like, expressed at the same time crafty cunning and the indomitable energy of an iron will. A nose straight and massive disclosed strongly those flat portions brought into being beneath the modeler's chisel, while the sculptor's work is in state of foundation. Thick moustaches, silvery gray, like his hair, veritable moustaches of the old soldier, concealed almost entirely a mouth descending upon a square chin. There was an admixture of bulldog and sphynx in that cadaverous countenance, traversed by veins which, devoid of beauty and distinction, irresistibly attracted attention and commanded respect. An observer was conscious of being in the presence of a singular and powerful personage. The two other occupants of the proscenium box were handsome men. Like most Germans, they had fair skins, rose-hued, mottled with freckles, luxuriant moustaches, and long, wavy whiskers. Both wore white waistcoats and cravats and black coats, constellated with a multiplicity of decorations.

These diplomats—no one could be deceived in thus designating them, as the stamp of diplomacy was affixed to them from head to foot—seated themselves respectfully at the rear of the box. Blanche leaned over towards Gregory, and, pointing out with the tip of her fan the colonel of the White Cuirassiers, whispered to him:

"I know that face. I encountered it at Paris, in 1867, at the Universal Exposition. Aid my memory. Who is that personage?"

The Wallachian pronounced a name which has since resounded through the world like a thunder-clap. It was that of the mortal enemy of France. The colonel of White Cuirassiers finished the toilet of his glasses and leveled their double barrels towards all points of the auditorium, successively halting for a few seconds upon discovering a handsome face within range of his portable telescope. During this circular exploration he reached the proscenium box occupied by Blanche, and then came to a halt, poising his twin glasses in that direction longer than had previously been his habit. Evidently he indulged in supreme delight, studying in detail the peculiarities of a beauty thoroughly original, French, Parisian—in fine, although a blonde, but slightly similar to the most successful of Germanic types. After a prolonged examination, he turned to the two precise, straight-laced individuals seated to the rear of him, and addressed them some questions.

The diplomats forthwith exhibited monster opera-glasses, no less monumental than that of their companions, and with military precision in turn reviewed the Countess. After the lapse of a second they simultaneously lowered arms and made a response, accompanied by a negative gesture of the head.

Assuredly, the statesman had inquired if they had acquaintance with the fascinating stranger, and they had replied, with an expression of manifest regret, that they had seen her then for the first time.

During the entire course of the performance the colonel of White Cuirassiers bestowed but a passing attention upon the vocalists, and even upon the ballet dancers, ordinarily prime objects of his admiration. Undeniably, Blanche engrossed his entire attention. Upon her the barrels of his glass were incessantly leveled, and he merely turned them aside to readjust them for a more searching view. Blanche, fatigued at this demeanor, leaned towards Gregory.

"Do you not imagine," quoth she, "that that German ogles me entirely too much?"

"Can it be helped, my dear?" responded the Wallachian. "We are at the theatre, and the audience, the female portion especially, are a part of the play. His persistence, I am frank to admit, savor strongly of impertinence; still, it must be endured, as beyond prevention. I am not in a position, as you are well aware, to stupidly seek a quarrel with a man of his importance —"

"Who speaks of seeking to quarrel?" interrupted the Countess, shrugging her shoulders. "You have duels on the brain, my dear Prince. Still, we can leave the theatre. See you any impediment to it?"

"I am at your orders. Let us leave."

The final act of the opera was upon point of commencement. Blanche and Gregory passed out of the box, and regained the carriage awaiting them at the door of the theatre.

Simultaneously with their departure, another vehicle rolled away. It followed them to their residence. A servant in black suit descended from the box-seat at the side of the driver, entered the office of the hotel, exhibited a card of a particular shape, inquired the names of the travelers just entered, made a note of them, and departed in silence.

CHAPTER VII.—HERR BARON VON HERTZOG.

On the morrow morning, after the reception of his courier, Gregory apprised Blanche that he was compelled to go out upon a business which, in all probability, would prolong his absence until evening.

Blanche breakfasted alone, and in the afternoon, as the hours of the day wore away with dispiriting weariness, she commanded a carriage and was preparing to leave her apartment, when a hotel clerk knocked discreetly upon her door and announced to her that Herr Baron von Hertzog solicited the honor of presenting his respects.

"I have not the honor of the Baron von Hertzog's acquintance," responded the lady, "and I receive no one —"

"I must humbly supplicate madame the Countess to make an exception," interposed the hotel official.

"I repeat that I do not receive strangers," reiterated Blanche. "Dismiss the visitor."

"It is impossible—impossible—impossible!"

"And wherefore, if you please?" inquired Madame De Nancey with haughtiness.

"Because the Baron comes on behalf of his Excellency."

"Whose Excellency?"

The hotel clerk assumed a most submisive countenance, his tone of voice became most respectful, and he muttered the name pronounced by Gregory the previous night at the theatre.

"Madame the Countess," resumed he, "must understand that audience cannot be refused to envoys of his Excellency. Moreover, the Baron is there, in the antechamber, waiting. Shall I introduce him?"

Blanche was not a woman to allow herself to be constrained into any line of action whatsoever; still she called to mind immediately the persecutions with which Gregory, in his capacity as conspirator, avowed himself to be threatened. She reflected that, perchance, this visit of Baron von Hertzog might have some connection with these persecutions, and concluded that it might prove singularly impolitic to disaffect the very high personage, who could, at his option, deliver the Prince over to the French authorities or shield him with an all-powerful protection.

"Cause the Baron to enter," she replied after a moment's meditation. "I will receive him, if his visit be imperative."

Doubtless the visitor in question overheard this interchange of words; for almost instantaneously he entered, while the hotel official retired backwards, saluting the German more lowly at every step as he receded towards the door.

The Baron von Hertzog was a handsome little Prussian, about forty years of age, with a spruce, roseate countenance, a turned-up nose, large eyes of China-ware blueishness, a bald, head, polished and shining as a billiard-ball, and two locks of reddish blonde hair, brushed up after the manner of horns over each ear. A chronic smile disclosed large white teeth. He was habited in full evening dress as if going to a ball, and wore at his button-hole a bunch of decorations, with which he was almost as well supplied as had been the diplomats of the previous evening.

The Baron von Hertzog bowed with perfection in gallantry, drew himself up to the entire height of his diminutive stature, his wing beneath his left arm his flapped hat, lined with blue satin, with the gesture of a finished school, forced a smile and spoke in French, almost without accent:

"How can I express to madame the Countess the extent of my intense gratitude for the reception, so exceptionally gracious, with which she has deigned to favor me?"

The Baron appeared to speak with serious earnestness, and nevertheless, had he overheard—as he probably had—Blanche's conversation with the hotel-clerk, the sentence by him pronounced undoubtedly concealed a strain of irony.

"It would be difficult, Baron, to close my door to a visitor of your quality," replied the lady, internally questioning herself whether this introduction concealed some topic for disquietude; "nevertheless, I must avow that I am at a loss —"

"To ascertain the motive for my visit, perchance?" interposed the little man, perceiving her hesitate.

"Quite so, Baron."

"The motive is very simple," resumed the Prussian, renewing his smile. "His Excellency desires passionately to learn whether the Countess has enjoyed the evening, and whether she graciously accords indulgence to our opera at Berlin, which, it appears, she quitted a long time before the conclusion of the performance."

"I was unaware of having the honor of being known to his Excellency," muttered Blanche, feeling a flush redden her cheeks involuntarily.

"His Excellency knows everybody, and, taking in you, Countess, an especial interest, has done me the honor of constituting me his favored interpreter."

"Return thanks, then, to his Excellency on my behalf, and inform him that opera at Berlin to me appears a superior entertainment."

"His Excellency will be rejoiced upon learning your opinion. It appears that the Count Ladanoff, as I have been told, likewise enjoys our vocalists. The Count is evidently a Russian subject."

"Yes, Baron."

"And doubtless you, madame, are of the same nationality?"

"No, I am a Frenchwoman by birth."

"My compliments, Countess. France, beautiful country! rich land! charming residence! great nation! I dare affirm that his Excellency entertains for France a warm admiration, and especially doats upon Paris! Lovely Paris, fascinating, brilliant city! capital of civilization, of the arts and of good living! I had the honor of accompanying his Excellency, in 1867, to your great Exhibition, and treasure indelible remembrances. Such elegance! such luxury! such wit! And how handsome are the Parisian ladies! Pardon me, madame; I am clumsy. I should have seen that so charming a lady as you must have been a Parisian. My enthusiasm bewildered me, and I saw my error too late. My visit, too prolonged, may be intrusive, and still I have not as yet accomplished my entire mission — "

"Explain, then, Baron."

"To the best of my ability," quoth the Prussian, with an off-hand, coquettish manner. "His Excellency is particularly desirous of having with the Countess a brief and confidential interview —"

"With me!" exclaimed Blanche, as within her augmented the vague uncertainty experienced at the commencement of the Baron's reception.

"What more natural?" resumed Von Hertzog, playing with his hat in a captivating style. "His Excellency cannot, for reasons readily appreciated, present himself at this hotel, and consequently trusts that the interview will occur at one of his residences not of an official character — a mysterious and secluded villa, situated not far from the city's environs, in the middle of an enchanting garden. It is necessary for the Count Ladanoff to be at a distance, and the means for keeping him away can be easily found. A carriage without armorial bearings will come hither to convey the Countess rapidly to the villa of whose existence I have the honor of apprising her, and will bring her back two hours subsequently. Madame will select the day, but his Excellency will be overjoyed should she be pleased to name to-morrow as the day —"

Blanche arose, purple with confusion, lips compressed, and eyes sparkling. Wrath triumphed over policy.

"Sir, sir," she exclaimed, with a crushing haughtiness, "is it the custom of your country to intrude and insult females in the absence of their husbands and of a protector? What do you take me for? Go to your master, and tell him, in my name, that you both deceive yourselves—he in sending you hither, and you in accepting this shameful mission! And now, sir, if you please, retire!"

The Baron von Hertzog, without intermitting his constant smile and playful manner, shrugged his shoulders, recoiling beneath Blanche's words. When she finished he bowed profoundly, and, placing his hand upon his heart, resumed:

"I am truly annoyed, madame, at having provoked your anger. I am always committing stupidities! Still it must be confessed that the Countess has been somewhat precipitate. We are in full misunderstanding. I have not finished. A few words more, which I was upon the point of delivering, would contain my justification."

"Finish, then, sir!" said Blanche, biting her lips.

"Madame has not divined, doubtless, the topic upon which his Excellency proposed to discuss with her in the very intimate interview I am commissioned to solicit?"

"No, sir."

"Well, chance—yes, chance alone; I pray the Countess to be convinced of the fact—caused us to receive this morning from St. Petersburg a telegram, wherein long allusion is made to the Count Ladanoff. This would seem to interest madame, whose interest must augment when acquainted with the telegram in question."

"What says this dispatch?" inquired Madame De Nancey, much excited.

"His Excellency, deeply interested in the Countess, proposes to communicate it to her, confer with her upon the information it contains, and to act entirely upon her suggestions. Therein, I venture to say, you must admit a most gracious thought, tempered with benevolence. Madame not finding it to be convenient to associate with us, the matter, as to her, ends. We will simply summon the Count Ladanoff before the Director of Police, and madame the Countess, to whom I renew my respects, need not put herself to trouble."

The Baron von Hertzog smiled, bowed, smiled again, saluted anew, placed his hand for the last time on his heart, turned upon the heels of his ball-shoes, and made a demonstration towards the door of the apartment.

"Monsieur the Baron —" murmured Blanche with emotion, and suddenly turning pale.

A fresh pirouette brought the little Prussian face to face with the lady.

"Does Madame the Countess do me the honor of recalling me?" he inquired.

"The telegram of which you speak, contains, then, matters—dangerous for the Count?"

"The telegram is well supplied with statements, true or false, which it does not become to descant upon. His Excellency, I repeat, contemplated placing it beneath Madame's eyes and to report as to all points upon such information as she thinks proper to communicate. This is the simplest method in the world, the most honorable one."

"You are right, Baron. We misunderstood each other a while ago."

"I thought so, and I think so still."

"Now that this misunderstanding has ceased to exist, the situation is very different."

"Is it not? Oh, madame is a woman of too much discernment not to understand it, sooner or later."

"I thank his Excellency for his good intentions in respect to me, and I will avail myself of them."

"Consequently, madame accords the required interview?"

"Yes."

The earthy-blue eyes of Herr von Hertzog assumed an expression radically joyful.

"What day does the Countess select?" he asked.

"To-morrow."

"It suits exactly. To-morrow, at two o'clock precisely, the carriage to which I have alluded will enter the courtyard of the hotel. Madame will be apprised —"

"But my husband?"

"We will take care of his employment elsewhere; and all good actions double in value when surrounded by mystery, we shall assure ourselves as to his remaining in ignorance of the devotion with which the Countess labors in his behalf."

After the delivery of this sentence, capable of double interpretation, the little Prussian appeared so enchanted at the possession of so much wit that he replaced his habitual smile with an outburst of restrained laughter. After this he took his leave, but this time definitely, and he quitted the apartment with his operahat, his Teutonic graces, and his toyshop of little crosses in every variety, which jingled, as the bells upon a mule, from the button-hole of his black dress-coat.

CHAPTER VIII.—METAMORPHOSIS.

As soon as the door closed behind the Baron von Hertzog, the Countess, who up to that moment had maintained a firm demeanor, dropped upon her seat. Her nerves, distended beyond measure by the interview we have related, suddenly gave way. A moral and physical collapse subverted her energetic nature, and this strong-minded woman wept like a child.

"These people know everything," she murmured. "We are lost!"

Under any other circumstances, Blanche Lizely would have, without uneasiness, confronted the famous Excellency in an interview, being assured of her perfect capacity to baffle him, and to sport with a high hand with his Teutonic gallantries—in a word, to be mistress of the situation. Unfortunately, the situation mastered her. She acknowledged having been caught in a trap, and with hands tied. The Prussian police was assuredly advised that Gregory the conspirator concealed himself under the title of the Count Ladanoff. The Government of King William would undoubtedly demand a formal extradition of the Wallachian through the French Ambassador at Berlin. It absolutely depended upon the statesman to give shape to the consequences of this demand or to paralyze its effect through transmission of orders to the police-agents to prosecute an ineffectual search after the fugitive.

Consequently, to save the Prince was possible and easy. Still, at what a price? The errors of Blanche's life could be summed up in two faults. She loved Gregory. Whether this love originated in the heart or had sprung from imagination, it nevertheless existed. Still the idea of proving her love through self surrender to the statesman inspired an indescribable horror. She admired, in Victor Hugo's drama, the sacrifice of Marion de l'Orme in abandoning herself to Laffemas, to save from the headman's axe her beloved Didier; nevertheless she felt herself incompetent to emulate this heroism. Still, she had accepted the rendezvous for the morrow. What would occur at the interview?

Germans are serious people in business matters, and love with them is business, like everything else—a trifle more amusing, that is all. His Excellency, in the first instance, would propose a bargain, and that bargain concluded he would demand immediate consummation. How to escape this emergency? By what Machiavellian diplomacy, by what feminine strategy, could she extricate herself from this inevitable difficulty?

Blanche bent her entire energies towards reflection, towards the discovery of some expedient, and prosecuted her search with feverish anger; still she found nothing. The absolute impossibility of advising the Prince as to what was going on augmented her anguish. Thoroughly convinced that Gregory, informed as to the visit of the Baron von Hertzog, would instantly, without calculation or power of restraint, provoke his Excellency and thereby cause his own ruin, the Countess resolved upon concealing everything from him.

We have neither the pretense nor the desire to render Blanche interesting; still a woman who loves, and who suffers through that love, is always so, and especially when she complains; and the Countess suffered grievously. Hence, so to speak, these trials and these sorrows were founded upon a special reasoning, still absolutely false.

"These people know everything!" said Blanche to herself.

In reality they knew nothing, or at least that which they did know could not exercise a baneful influence upon the Wallachian's destiny. On the previous evening, the statesman, vividly impressed with the fair stranger's beauty and desirous of ascertaining her identity, had caused her to be followed. The messenger returned, reporting these words inscribed upon the hotel register: "The Count and Countess Ladanoff." Five minutes subsequently a telegram, demanding information from the Chief-of-police, was on its way to St. Petersburg. The Count Ladanoff—actually a Russian and a veritable Count—being a very intimate friend of the Wallachian, to whom he had loaned his passport, it was easy to foresee the nature of the intelligence forwarded to Berlin some hours later. The substance was as follows:

"Scapegrace of a noble family. Renounced by his relatives, whose honorable name he has compromised. Unable to dwell in Russia, where his creditors form an innumerable legion. Lives abroad through gambling and stock operations, oftentimes very fortunate, and sometimes through rascalities. He is suspected of cheating when gambling. Otherwise, a handsome, clever fellow, well educated and a perfect gentleman, having an immense success with ladies of every social position. A bachelor, with no appearance towards marriage. Under immediate surveillance of the French police."

Bachelor! Consequently, the Countess Ladanoff was a Countess of imagination, some handsome French adventuress of an accomodating disposition, of easy virtue, aware how to treat a lover allowing her to bear his title.

In the past life of a man like Ladanoff there certainly must exist a number of undiscovered transgressions so serious that their detection should lead to grave consequences. Consequently it sufficed, doubtless, to generate within the pseudo Countess a certain uneasiness with regard to this mysterious past to induce her to a compromise, particularly should she—a strong probability—admire her lover.

This explains to us, divested of its superabundance, the very simple plan of his Excellency and the visit of Herr von Hertzog to the Countess. Still Blanche was ignorant of these details, and the anguish experienced by her was thoroughly natural and in no wise exaggerated.

The day passed away slowly, tediously. Evening came, and after it night. Gregory returned not. Finally, upon the stroke of nine, the door opened without having been knocked upon, and the Countess arose, giving vent to an exclamation of surprise. She found herself in presence of a man resembling Gregory; still who could not possibly be Gregory in person, as he appeared ten years younger. The man had the same height as the Wallachian, the same cast of countenance, the same look; but here all resemblance ceased. The hair and moustaches of the Prince were of a glossy black; his complexion was olive, almost brown, as our readers are aware. The complexion of the newcomer presented, on the contrary, a tinge of roseate white of an infinite delicacy, harmonizing wonderfully with the pale-blonde moustaches and hair of a fiery auburn.

"Who are you sir?" demanded the young woman, gazing by the light of the wax candles, placed on the chimney-piece, upon this singular and incomplete presentment of her lover in a species of stupor. "What want you of me? Who has gifted you with the audacity thus to intrude, without being announced, without knowing whether I would receive you?"

The visitor smiled beneath moustaches the color of ripened grain.

"Ignore, said he, "you are not thoroughly certain as to its being me. So much the better, as my expectation has been surpassed."

Blanche could no longer preserve even the shadow of a doubt upon hearing the voice addressing her.

"You!" she exclaimed. "Is it really you?"

"Parcieu!" responded the Wallachian, "whom should it be? I have no twin brother."

"What means this disguise?"

"This, dear Countess. In the same manner as the Prince Gregory was metamphosed into Count Ladanoff by virtue of a passport, so has Count Ladanoff transformed himself into the Right Honorable Baronet Sir John Snalsby of Snalsby House, traveling with Lady Esther Snalsby. Here is the passport in due form; still this paper would not have sufficed, the personal appearance of Count Ladanoff being too well known to be transmitted. Some additional precaution had to be taken. A water for the complexion, of which a chemist among my friends received the prescription from London, and a half vial of Indian tincture have created me, as you perceive, into an entirely different man. You, Blanche, even hesitate to recognize me, and it is morally certain that no other person will wholly detect my identity. And it is because I desire —"

"To conceal yourself afresh," quoth the Countess with vivacity, "since danger has increased and nearer approached."

Gregory made an affirmative sign with his head.

"You have received bad news? I am certain of it," continued Blanche, prosecuting an interrogation, although conceiving herself to be better informed than the one by her interrogated.

"I have received tidings —"

"Of what description?"

"Of the worst. They are upon my track. The French police and that of Prussia are in accord in mutual search of me. There is between them and me but a false name, which, some hours hence, may see the light of day."

"It is so, alas!" thought the Countess.

"It is for that reason that I have assumed another before the first has lost power of protection," finished Gregory.

"But the people at this hotel know the Count Ladanoff, and will not accept his transformation. They will talk —"

"Say that they will talk, my dear; but they will have no time. We depart —"

"When?"

"Within two hours."

"Whither?"

"For Baden."

"Ever in Germany."

"Yes; still not in Prussia."

"Are you certain they will not oppose our departure?"

"Absolutely certain. Should orders have been given—which I do not believe—they will only concern the Count Ladanoff, Russian subject, or the Prince Gregory, a Romanian dependent. Sir John Snalsby, a Briton, is master of his own movements. To restrain him of liberty could be construed into a *casus belli*. The train to be taken by us will start at five minutes to midnight. I will quit the hotel, as I was not recognized upon entry. Pack the trunks, pay the bill, and be at the depot at half-past eleven. You will find me there, and we will occupy the same compartment. Still, until we cross the frontier of the Grand Duchy of Baden, we must appear as mutual strangers. It is well understood, is it not?"

"Yes," murmured the oppressed Blanche, "and it shall be done."

Then she added, speaking to herself in a whisper:

"He does not dream of the telegraph. Scarcely will it be known that we have left before the wires will speak, and, despite false passport and his unrecognizable features, we may be arrested on our journey. Nevertheless, did this evasion present but one chance of safety in ten thousand, it must be attempted all the same."

Gregory emerged from the hotel, skillfully avoiding any exposure of his countenance, and Blanche prepared her baggage.

CHAPTER IX.—AT BADEN.

The proprietor of the hotel, when the pretended Countess Ladanoff demanded her bill, was in a measure astonished at her precipitate departure; still, as he had received no orders touching the beautiful stranger, he could interpose no obstacles to cause her delay. At the precise hour indicated by Gregory, Blanche arrived at the depot, accompanied by her baggage.

Let us now learn the cause of the Wallachian's anxious disquietude and of his sudden transformation. Gregory, before leaving the hotel, had received dispatches from his correspondents in London, Vienna and Paris. The one in Paris communicated the effect produced by the nonpayment of very considerable drafts presented for liquidation at the countinghouse of the Bank for Discount, and the result of a first investigation immediately instituted with regard to them. Categorical answers in reply to dispatches, forwarded in every direction, had elicited evidence that the pretended Wallachian Prince was but a skillful adventurer, operating fraudulently upon an immense scale. The police were set in motion. Researches were multiplied energetically for the discovery of the forger. The gaming-houses relieving to his malpractices promised heavy sums, as rewards, to whosoever would apprehend the culprit or place the police on his trail.

Hence, on this very day, Gregory, promenading the streets, found himself almost face to face with an agent of the detective brigade, whom he knew by sight, and who was in all probability in Berlin searching for him. Gregory had scarcely time to enter a store and so escape the observation of the French detective, and, as a second meeting might not eventuate so fortunately, he had hastened to modify his appearance and to procure an English passport—a matter of slight difficulty, thanks to the secret relations by him maintained with all large European cities. We are aware of the rest.

The minister presentiments of Blanche were in no wise unfounded. The two fugitives crossed the frontier of the Grand Duchy of Baden without the faintest molestation, and Blanche experienced the double pleasure of believing Gregory to be beyond peril, and of feeling herself relieved from the dangerous interview imposed upon her by the Prussian statesman. A smile even hovered upon her lips when meditating upon the figure that princely politician would cut on the morrow, when the carriage devoid of armorial bearings would arrive empty at the mysterious villa. Most assuredly, the Baron von Hertzog would not receive an additional decoration to jingle with the bunch at his button-hole as a compensation for the thoroughly magisterial manner in which had conducted this gallant negotiation! The handsome little Baron, so dexterously dealing in official toys! What a pity!

The season at Baden was approaching its end; nevertheless, it still continued very brilliant, and the approaching arrival of August visitors had been announced. Upon disembarking in this city, Gregory did not judge it prudence to alight at a hotel, where the beauty of his companion would not fail to attract unmeasured attention upon him. He arranged to secure a small house, furnished throughout, in a quarter the most distant from the Conversation Saloon. Therein he installed himself with the Countess, for whose service he hired German domestics.

"I have a sacrifice to request of you, dear Blanche," he said.

"What is it? You well know that I am ever ready to serve you in everything —"

"I admire your devotion. You have already proven it, and in a manner I can never forget. This time it relates to no serious matter; still I beseech you to accept, for some time, a comparatively isolated existence, perchance a tedious one. We cannot go abroad in company."

"Why?"

"You are too handsome, and cannot escape attracting attention anywhere. At this moment, as you know, I have need of seclusion. Moreover, there are always here a number of French, and some among them will be certain to recognize you. At Paris they are aware of our elopement, and it is consequently judicious to avoid comments of newspaper chroniclers as to your presence in Baden —"

"I understand, and will keep myself within doors as far as lies within my power, although it will not prove over-agreeable, as you well observed. Still that which I do not in the least comprehend, I admit, is that, having need of seclusion—I use your own words—you have made choice of the Boulevard des Italiens transported within two paces of the Black Forest, for such in fact is Baden."

Blanche was emphatically correct. Gregory, however, argued so plausibly that she contented herself with erroneous reasons. He desired in no wise to inform her as to the actual truth. A passionate gambler, holding in his hands large sums and convinced that audacity and coolness were only necessary to gain millions, he resolved, at the risk of jeopardizing his own safety, to reside in a gaming city. It was on this account that he had quitted Paris and proceeded straightway to Hamburg. Unable to remain in Hamburg after his duel with the Count of Nancey, he had come to Baden.

TO BE CONTINUED.

JAMES H. McVICKER, MANAGER.

JAMES H. McVICKER,

the eldest manager in the United States in active business, was born in New York City Feb. 14, 1822. When about 20 years of age he entered the dramatic profession, having been engaged by Ludlow & Smith as caliboy at the St. Charles Theatre, New Orleans, La., and, as was customary in those days, he was required to play small parts. As a servant in "The Honeymoon" he first faced the public behind the footlights. The discipline of the theatre was very strict, and, although three years elapsed ere he was entrusted with a speech of ten lines, yet he was learning the intricacies of stage-business, and much of his success in after years was no doubt due to the excellent training received in that theatre. N. M. Ludlow, one of his managers, is living in St. Louis, Mo., and Sol Smith, his partner died, there Feb. 14, 1869. Leaving the St. Charles Theatre, he was engaged in Nashville, Tenn., where he played several tragic characters with fair success. Thence he went to the National Theatre, Cincinnati, O., to act walking-gentlemen. For the season of 1847-8 he returned to New Orleans, somewhat unwillingly; but the temptation of a considerable increase of salary overcame his objections. He was engaged to play second low comedy to Tom Placide, and as he rapidly became a favorite Mr. McVicker found that comedy rather than serious business was his forte, and he determined thenceforth to woo Thalia. Some weeks later Mr. Placide quarreled with the management and left the theatre, and the subject of our sketch was promoted to the rank of first-low comedian, and the first character assigned him was the First Gravedigger in "Hamlet," Edwin Forrest being the Prince of Denmark. In May, 1848, Mr. McVicker went to Chicago, Ill., where he joined the company of J. B. Rice's Theatre, then and for several subsequent years, the only one in that city. He continued playing there several seasons, and became a great favorite. Having noticed that his impersonations of Yankee characters wherever presented met with unusual favor, and as a vacancy in that special line existed in the profession, caused by the death of Dan Marble in Louisville in 1849, he determined to attempt to fill the gap. Purchasing from Mr. Marble's widow several of that comedian's most popular pieces, he launched his bark upon the theatrical ocean to cruise thenceforth as a star. He made his first appearance in this city in the National Theatre, in Chatham street, Aug. 4, 1851, acting Isaiah Shattuck in "The People's Candidate." During that season it may be mentioned that J. B. Booth, Joseph Proctor, F. S. Chanfrau, Mr. and Mrs. Barney Williams, "Jim Crow" Rice and others fulfilled star engagements there. Mr. McVicker then played a series of successful star engagements throughout the country, and in 1855 he visited England, where he made a hit in the character of Sam Patch. On Feb. 4, 1856, he made his first appearance after his return from Europe in Burton's Chambers-street Theatre, acting Sam Patch. He reappeared there March 13, creating the character of Peter Pomeroy in Charles Gayler's drama entitled "Taking the Chances," then acted for the first time. Public taste had become satiated with representations of the stage Yankee, and Mr. McVicker withdrew from that field, and for the season of 1856-7 he settled in St. Louis, Mo., as the stage-manager of the People's Theatre (Geo. Wood, manager). In the Spring of 1857 he returned to Chicago, and in copartnership with George Wood began the erection of a theatre on Madison street, between Dearborn and State. Mr. Wood withdrew from the concern before the theatre was finished, and Mr. McVicker interested some capitalists to form a stock company and finish it. By gradually purchasing the stock, he eventually became sole proprietor of the edifice, which, under the title of McVicker's Theatre, was first opened to the public Nov. 5, 1857, the bill being "The Honeymoon" (in which, it will be remembered, the manager made his debut on the stage) and "The Rough Diamond." The stock company was of conspicuous talent, and the entertainments provided by the manager for several years were better than the citizens of Chicago were pagans to support. This, coupled with the national financial crash which followed, compelled the manager to sell the building, and for a time he was unable to do more than lease it. In April, 1862, when our Civil War was well under way and business of all kinds was at a stand-still, he bought the building back from the men who had purchased it, and who regarded it as such very hazardous property that they were willing to wait a very long time, as asked, for their pay. Mr. McVicker's nerve and foresight triumphed. Business began to boom, money circulated freely, Chicago commenced to grow rapidly, and the theatre became a easily-worked gold mine to its proprietor, who, before the close of the war accumulated a fortune. The conflagration which broke out Oct. 9, 1871, and devastated a large portion of Chicago, swept out of existence McVicker's Theatre. Nothing daunted, he began as soon as possible to build a larger and more magnificent theatre upon the site of the old one, and it was formally dedicated Aug. 15, 1872, the bill being Douglas Jerrold's comedy of "Time Works Wonders." McVicker's Theatre, from its opening in 1857, has been conducted upon the star system (save a season or two when he relied solely upon his stock company) until the new combination system forced a change. All the stars, both native and foreign, who have ever visited this country have trod its boards, and in no other theatre could they have found more strict discipline or have had more care and lavish expenditure in mounting their plays. Mr. McVicker as an actor has received the unqualified praise of the press and the public for more than a quarter of a century. He is a comedian of the purest type, excelling in many Shakespearian characters, notably Nick Bottom, Touchstone and Dogberry, and being highly acceptable in all he undertakes. His humor is unctuous, and in the broadest phases of his art he never descends to vulgarity. Among his many friends in private life he is regarded as a boon-companion, as he possesses a rare fund of theatrical anecdotes, which he relates in inimitable style, and is, moreover, happy when making after-dinner speeches. He has won considerable reputation as a cogent reasoner and an able orator when addressing public meetings on questions of political or general interest, as he has been accustomed at times to do. He was the prime mover in getting the two-per-cent. tax upon the gross receipts of theatres removed, and for his share in the labor was presented by managers in other cities with a magnificent service of silver. Although the frosts of age have bleached his hair to almost snowy whiteness, yet in manner, feeling and vivacity of temperament he seems hardly a day older than when the writer first met him, in 1852.

RAMSCHNEIDER, HIS DOG AND THE TRAMP.

Mr. Ramschneider and his friend August Fitemacher were out walking, and Mr. Ramschneider was boasting of the intelligence of his dog. "See here," he said, "I place my hat here, in this fence-corner; I conceal it under the brush and dried leaves. We will now walk on. We pass down the lane, we turn this corner, we stroll by the woods. I send Bismarck back for my hat. See, my friend, he comprehends me; he flies through the woods, he speeds down the lane, he disappears around the corner; presently he will be back before I have time to catch cold in my head." But Bismarck did not get the hat, all the same, for just as he flew around the corner a wary though not an affluent tramp, who had watched the incident from afar, was in the act of appropriating Mr. Ramschneider's new headgear unto himself; and when the dog got within short range he fired a clay-cold, as hard as a door-knob, at that faithful animal with a force that knocked a howl out of him as long as a clothes' line, and sent him wailing and weeping back to his astonished master. And when Mr. Ramschneider and his friend hastened to investigate, they found under the brush an old hat that had lived in more ash-heaps than you could count in a week, and so greasy and forbidding in its general appearance that Mr. Ramschneider wouldn't touch it with his cane. Far away beyond the distant fields, they saw the sunlight shining on Mr. Ramschneider's hat, and the tramp was jogging along under it. But Mr. Ramschneider walked home bare, as to his head, which is of the bald-baldy, and he hasn't got out of bed yet with the cold he caught.

"The Iron Chest."

On Junius Brutus Booth's return to Petersburg he commenced his engagement with Colman's play of "The Iron Chest," in which he performed the character of Sir Edward Mortimer, and I had the pleasure of playing with him his secretary, Wilford; and here let me state an effect produced on me at that time which half a century has not been able to obliterate, and that will keep its place "while memory holds a seat in this distracted globe." In the play there is a scene where Sir Edward attempts to disclose to Wilford a secret which he had kept securely from the world for years —a murder for which he had been tried and acquitted—and at the trial the course of justice had been disturbed by cries of "Innocent!" ere the verdict had been declared. In this scene the struggle between his pride and shame, from the necessity of making this youth Wilford—his secretary, the creature of his bounty—the depository of this astounding secret was so terrifically wrought up and so magnificently portrayed that I was brought to a "standstill" upon the stage in wonderment of the man's great tragic powers, and only recovered my self-possession when Mr. Booth said, in an undertone: "Go on, go on!" I never had such an effect produced on me by any other person's acting in the whole course of my dramatic career. Mr. Booth had at that time the finest stage face I ever met with; its splendid contour had not been marred by the breaking of what is commonly called "the bridge of the nose," and his eyes, of which he made great use during were brilliant and expressive—as Hamlet says, "an eye like Mars, to threaten and command."—*Ladd in Dramatic Life.*

THE DANGER OF SPEAKING PROFESSIONALLY.

WRITTEN FOR THE NEW YORK CLIPPER.

They stand on the breezy piazza
As the sun sinks low in the west,
So close to each other, he has her
Fair head very near to his vest.

They have shared, as boarders together,
The joys of those who seek
The country in scorching weather,
At seven dollars per week.

They've found how that country vetoes
Those comforts which rest presumes,
And they've fought unbenign mosquitoes
In seven-by-nine back-rooms.

Ah, well for the unseen dangers
Of a too susceptible heart!
A fortnight ago they were strangers,
And to-morrow—to-morrow they part!

The sun sinks below the horizon,
But his glory departs unmissed—
Perhaps, had you then had your eyes on
That pair,

NEW YORK CLIPPER.
SATURDAY, SEPTEMBER 11, 1880.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

M. P. & Co., Montgomery.—Your alleged intention is not set forth in the prospectus of the raffle. It is the prospectus that practically reflects your intentions, unless it was personally explained to every buyer of a chance at some time prior to the beginning of the raffle that the novel and unreasonable plan of making all ties count as one throw in their relation to prizes was to be observed. If everybody understood that such was to be the case, there would be no need to send all these documents to us, or to consult us at all. In the absence of such an understanding, the throw which you class as "the third-highest" was the sixth-highest. The four 39's take the third, fifth, seventh and ninth positions for the gentleman who writes us: "A five-dollar bill for anyone who can show this incorrect, or contrary to the rules of equity," meaning that the four 39's are entitled only to the third prize among them, he himself is entitled to the five dollars designed as a reward for discoveries in equity. This plan places a premium upon higher throws, without its being so stipulated in the terms of the raffle. Seven men throw 38, we will say, and 36 is high, and one man throws 35, which is next highest. The latter is also of the whole of a twenty-dollar prize, while the seven who have beaten him almost out of sight are entitled to but the seventh part. Seniors, Juniors and Sophs. In other words, it is six to one that no given one of them gets anything. Again, if duplicating throws admits the throwers out from doing more than dividing one prize among them, or throwing off for it, suppose all the throwers show 35, according to our searcher after equity, but one prize is won. The other ten offered in this case revert to the originators of the raffle. This would cause them to laugh, but the purchasers of chances would stand aghast. It is hoped that no great number of rafflers will use the dynamo plan.

NO SIGNATURE, Philadelphia.—We cannot thoroughly understand your statement, and therefore are unwilling to risk a decision. There was a change in the terms of the match, and no fraud in the competition, outside bets so as the main stakes went. This is a general law.

T. D. S., Fort Lee.—Indian Summer has no fixed time for beginning and ending anywhere. On the Western boundary it begins early in November, and here at the East it is ordinarily a few weeks earlier than that, and sometimes it not recognized at all.

LEMUNDUS, Newark.—You are right, and the bet is a draw. Armstrong has turned out quite sensible in the shape that have been muzzle-loaders and breech-loaders. The Springfield and Remington rifles are muzzle-loaders, while that of 1867 was a smooth-bore muzzle-loader.

T. K., Brooklyn.—The throwers of the two 39's were entitled to the last two prizes, according to the terms of the raffle. They could buy or sell as between each other, or they could throw off for choice.

LEMUNDUS, Newark.—You are right, and the bet is a draw. Armstrong has turned out quite sensible in the shape that have been muzzle-loaders and breech-loaders. The Springfield and Remington rifles are muzzle-loaders, while that of 1867 was a smooth-bore muzzle-loader, while that of 1873 was a breech

WIMMING.
ntion'd at Braun's East-river
e baths, foot of East Sixty-fifth
when they offered prizes for a
distances, which resulted as
s.—Won by Bennie Logman in
yds., all under twelve years
H. Moeller, 2; W. Boch-
Ladies' race, 200yds.—Miss
in 1m. 5s.; Miss Lena Mohr,
3. Men's race, a half-mile
. One-mile race, open to all—
deg. Caben, 2. The contest
a strong enb tide, which, with
tance swam being short of a
ast time with which the winner

vs. FEARN.
between Captain Paul Boyton
rse of less than three hundred
ple in Newport, R. I., who ex-
he outlay, commenced there at
Boyton was to paddle
d Fearn to swim ten miles, but
tisfactory than was their pre-
e City, Fearn being taken from
, when he was on his fourth
arter mile. He complained of
ned by the action of the salt
e of the Boyton dress also left the
pectators went away.

RACE.—A regatta was held at
ek, on the waters of Moses H. Grin-
k Hotel. The course was about
with a turn, and the races re-
ntial single—Willard Cen-
in 12m. 4s.; Fred D. Standish,
in 12m. 13s.; A. Gulgues, Wyan-
manager Wanser was behind
elation to those who felt confident
asily. Four-oared gigs—Detroit
B. Hollis, Tripler, Z.
in 35¾s.; Cambridge crew
course. Barge-race—Wah-wah-
Wyandotte and Grosse Isle crew

ew York Canoe Club held a re-
Staten Island shore, on Satur-
of the three events—Centre-
ance, three miles—The Dot, sailed
ing the Clochette, Edin, Jer-
Dot passed the contestants
right them, and then cov-
ens won, beating Wm. Whit-
Dremmond and C. Putnam,
—C. K. Munroe won, defeating
ene and H. G. Stephens. The
Germantown side, in the first inning, though they
began well by putting on 18 runs before their
first wicket fell, their seventh went down for
only 29 when young Wagner made a good
stand and scored the top score of the match
with the last wicket did not fall until 49 runs had
been made. In this inning Pool's bowling proved
quite effective, he taking seven wickets for 25
runs. Excellent catches were made by G. Haughton, Taylor and Pool, and there were but five
extras, showing good fielding. In the second
inning of the Island team they failed to ex-
ceed their first score, though Rich batted well
for 11, and Grant Haughton for 8. A. Rich
also adding 8, but they were troubled by
R. Robinson's bowling, he taking five wickets
for a dozen runs. G. Welsh also bowled well. It is
noteworthy that not a single player of the Island
team was caught out. The Philadelphians now
went in to get 10 runs to win; before they could do
this, however, they lost two wickets owing to two
pretty catches by L. Haughton, one being a beauty
at slip. The final result was the success of the
visitors, with eight wickets to spare.

While the boys were engaged in the manly game
of cricket on the Island cricket-field, the men were
playing the ladies' game of lawn-tennis on the
plaza above, before the gaze of a bevy of the Island's
fairest residents, that being one of the attractions
of the girls' game to the cricketers, who neglect
their own manly exercise for one not inferior. The
summary of the ticket-match is appended:

First Inning. STATEN ISLAND JR'S. Second Inning.
Pool b. Welsh..... 3 b. Robinson..... 0
H. Rich, b. Welsh..... 6 run out..... 11
L. Haughton c. Welsh b. Brockle..... 6 b. Robinson..... 0
F. Rich c. Welsh..... 0 b. Robinson..... 0
G. Haughton b. Welsh..... 0 b. Welsh..... 6
Emmet b. Brockle..... 2 b. Robinson..... 0
Carroll b. Welsh..... 0 hit wicket b. Welsh..... 2
Taylor b. Brockle..... 2 c. McKean b. Welsh..... 2
A. Rich b. Brockle..... 0 l. b. w. b. Robinson..... 0
Ash, run out..... 0 not out..... 0
Henderson, not out..... 0 not out..... 0
Byes, 4; wide, 1..... 5 Byes, 3; leg-bye, 1..... 4
Total..... 29 Total..... 29
First Inning. GERMANTOWN JUNIORS. Second Inning.
Welsh, c. G. Haughton b. Pool..... 6 not out..... 0
Brockle c. G. Haughton b. Pool..... 9 c. L. Haughton b. Pool. 5
Rutter c. L. Haughton b. Pool..... 0
McFarland, H. Rich b. Robinson b. Pool..... 0 c. Carroll b. L. Haughton 2
Morgan c. G. Haughton b. Pool..... 10
Wagner l. b. w. b. Pool. 10
Wister c. and b. Pool..... 3
Duhring c. Taylor b. Rich 0
Robinson, not out..... 4
Ritter c. G. Haughton b. Pool..... 1
L. Rich c. and b. Pool. 2 5 Byes, 2; no ball, 1..... 3
Total..... 49 Total..... 10

RUNS AT FALL OF EACH WICKET.
STATEN ISLAND JUNIORS.
First Inning..... 11 15 18 18 18 18 27 29—29
Second Inning..... 0 15 15 18 24 24 24 24 25 29—29
GERMANTOWN JUNIORS.
First Inning..... 18 19 21 24 24 25 29 43 43 49—49
Second Inning..... 8 .....—10

UNITED STATES vs. CANADA.
The executive committee of the Cricketers' National Association of the United States met in Philadelphia on Sept. 3 and then and there selected the team to represent the United States in the forthcoming international-match with Canada, which is to be played in Philadelphia on Sept. 13 and 14. The players elected were Messrs. E. Bergstresser, of the Germantown Cricket Club; C. A. Newhall, Daniel S. Newhall, George M. Newhall, R. S. Newhall, E. Walter Clark and A. Van Rensselaer, of the Young American Cricket Club; Edward Kessler, of the Belmont Cricket Club; Robert Bleakley, of the Girard Club; and S. Law and J. B. Thayer Jr., of the Merion Cricket Club. The selection made was in accordance with the rule of notifying all clubs in the United States to send in the names of the players whom they had to represent them, and it was from this list that the committee had to choose. The rule limiting the selection of players to amateurs only debarred George Wright, who, it is understood, is the professional of the Longwood Club of Boston. Why the Staten Island Club should have sent in the name of one of the club's players who has but lately arrived from England, and is not even an old resident cricketer, while they had so strong an American player as Ridgeway Mooro is a surprise.

CRICKET.

GAMES TO BE PLAYED.

Sept. 8, St. George vs. Newark, at Hoboken.
Sept. 11, Merion vs. Young America, at Ardmore.
Sept. 11, Belmont vs. Girard, at Philadelphia.
Sept. 13, 14, United States vs. Canada, at Philadelphia.

GERMANTOWN vs. STATEN ISLAND.

The cricket event of Saturday, Sept. 4, was the occasion of the first visit of a Philadelphia junior eleven to this city. The visiting party included Thos. McKean, the worthy president of the Germantown Club, and F. W. Bissell, the secretary, who had charge of a very active, intelligent and gentlemanly party of the junior members of the club, ranging from fourteen to sixteen years of age. It was not the strongest junior team the club can present, but still it was a good one, and an eleven who bore off the honors in a match with the plucky young cricketers of the Staten Island club's junior class, not as large as that of the Germantown Club, but growing rapidly, owing to the joint efforts of Mr. Houghton and Dr. Carroll, who have had the good judgment to see the importance to the future welfare of their club of giving every possible encouragement to the organization of a junior team. The weather proved to be excessively hot, but the boys pluckily played through it like veterans. The Island eleven expected to be defeated by the better-practiced opponents, and while hoping for this best were prepared for the worst, which did not come, as the local team made a good fight of it and kept down their more experienced opponents' scores to lower figures than anticipated.

The contest began at 11 A. M., and it was ended shortly after 4 P. M., the full game being played, and no time wasted in their matches by the juniors, as is so often the case with senior elevens. The Islanders went to the bat first, and they were all retired for 29 runs, owing to the effective bowling of young Welsh and Brockle, the latter taking four wickets for 9 runs only. The extras were few, the fielding being very good. Harvey Rich and L. Haughton led the score at the bat. On the Germantown side, in the first inning, though they began well by putting on 18 runs before their first wicket fell, their seventh went down for only 29 when young Wagner made a good stand and scored the top score of the match with the last wicket did not fall until 49 runs had been made. In this inning Pool's bowling proved quite effective, he taking seven wickets for 25 runs. Excellent catches were made by G. Haughton, Taylor and Pool, and there were but five extras, showing good fielding. In the second inning of the Island team they failed to exceed their first score, though Rich batted well for 11, and Grant Haughton for 8. A. Rich also adding 8, but they were troubled by R. Robinson's bowling, he taking five wickets for a dozen runs. G. Welsh also bowled well. It is noteworthy that not a single player of the Island team was caught out. The Philadelphians now went in to get 10 runs to win; before they could do this, however, they lost two wickets owing to two pretty catches by L. Haughton, one being a beauty at slip. The final result was the success of the visitors, with eight wickets to spare.

M. ESPERON, a member of the Bordeaux (France) Bicycle Club, left that city on a bicycle Aug. 2, in heavy rain, and arrived on the 13th at Milan, Italy. He made on the first day 250 kilometres, arriving in the evening at Toulouse, and continued his journey, passing through Carcasonne, Narbonne, Montpellier, Nimes, Marseilles, Cannes, Nice, keeping the coast-road up to Genoa.

JACK GOULDING trained four of the first prize winners at the games of the Williamsburg Athletic Club, held Aug. 28, all being members of that organization.

THERE ARE LETTERS in this office for Daniel O'Lary, E. C. Holske and R. L. Pegram (2).

BILLIARD NOTES.

The Brunswick & Balke Co. request us to deny that they intend to institute a tournament this Fall at the ballkline game.....Yank Adams, who informed us that he had run in from Norwich, Ct., visited THE CLIPPER office on the 2d inst., and reported himself "all right up to the present time." Frank T. Maguire, his agent, is a trifle ill.....Tom Foley was on the 2d inst. to have opened his new room, corner of Lake and Clark streets, Chicago, which a Chicago paper pronounces the best-lighted billiard-hall in America. Thomas Wallace is to take charge of the pool-tables .....George Sutton, formerly with Sexton, is at the Troy House, which many of our boys put up at in Troy, N. Y. We saw him in this city on the 3d inst.....William Dodds of Pittsburg was in Philadelphia last week.....Dan Strauss and Melvin Foster are together again, and to-night (Sept. 7) they are to open a room, with wine and lager, at 342 Sixth avenue. All the great players' cues are promised.....A. P. Rudolphe has been in Philadelphia for a week or two, nursing a sore finger and preparing for the Fall campaign.....R. H. Huston, the Philadelphia roomkeeper, was last week removed from the University Hospital to his home.

TO THE DEAF.—Our readers who suffer from deafness should read the advertisement of "Hope for the Deaf," which appears in another column.

THEATRICAL RECORD.

Continued from page 193.

DRAMATIC.

CLARA MORRIS opens a four weeks' engagement with Henry E. Abbey Sept. 13 in Philadelphia, where she plays two weeks, thence to Boston for a like period. Among the people engaged to play with her are Mrs. J. J. Prior, G. Rawson Sprague, John Sutton, Constance Hamblin, A. D. Billings, F. H. Stephens and M. J. Pendleton.

THE GOLDEN TROUPE opened their season in Paris, Ill., Sept. 1, presenting for the first time on any stage a new play entitled "Righted at Last," written especially for Bella Golden by Mrs. Mary E. Scott of Fort Worth, Tex. The company includes Martin Golden, Bella Golden, Miss Fannie Golden, Mrs. R. J. Miller, Mrs. Rose, Mrs. Kendall, Miss Fannie Heaton, Miss Maggie Wolters, George Kendall, Harry Robinson, Charles Richardson, Ed. Foster, Will Mason, J. M. Rodi, Warren Noble, Milton Hanley, Robert Walter, Clay Lambert, Will Shaw, Clarence Fry, E. S. Harris, V. Kinney, Cal Beris an, John Baisley, E. S. Eschard, and Charles Howard. J. E. Franklin is the agent. They continued in Paris 2, 3, 4, thence to Arcola 6, 7, Charleston 8, 9, 10, 11, Mattoon 13, 14.

THE SOUTHERN SEASON is to be opened by the Fay Templeton Star Alliance in Norfolk, Va., Sept. 6, the performance consisting of Offenbach's "Chouffeuri" and "The Nine Muses." In the company are Fay Templeton, prima donna and comedienne; Alice Vane, mezzo-soprano; Alice Baldwin, soprano; Isabel Fuller, comedienne; Millie Haywood, Lucy Lee, Edwin Stanley, Burton Adams, W. M. Fuller, Canada Smith, Lillie Lee, Morel, John Templeton, W. J. Duffy, G. C. Reynolds, Edward Duffy and D. R. Allen. They remain in Norfolk, 7; thence to Petersburg 8, Danville 9, Winston 10, 11; Charlotte 13, Spartanburg 14, Greenville 15, 16, Athens, Ga., 18, Augusta 20, Macon 21, 22, Atlanta 23, 24, 25, Rome 27, 28, 29, Dalton 30, Chattanooga Oct. 1, 2.

MASON & MORGAN'S "UNCLE TOM'S CABIN" COMPANY is due in Abingdon, Ill., Sept. 9, Macomb 11, Colchester 8, Camp Point 9, Clayton 10, Mount Sterling 12.

KATIE PUTNAM and company were to have opened a season of nine nights in Helena, M. T., Sept. 2, then celebrating Miss Putnam's birthday in Butte.

BARTLEY CAMPBELL'S "GALLEY SLAVE" COMBINATION is due in Bridgeport, Ct., Sept. 6, New Haven 7, Waterbury 8, Hartford 9, Holyoke, Mass., 10, Pittsfield 11, Rochester, N. Y., 13, 14, 15, Buffalo 16, 17, 18.

CHARLES MCGINNIS and a part of his former company played in Cow Bay, Cape Breton, Aug. 30, 31, Glace Bay Sept. 1, 2, Bridgeport 3, 4.

THE AGNES WALLACE-VILLA COMBINATION played in Gallon, O., Sept. 1, Mt. Gilead 2, Troy 3, Middletown 4, Oxford 6, Connersville, Ind., fair to follow.

THE METROPOLITAN THEATRE COMPANY, under the management of J. Edwin Irving, played in Ripon, Wis., Aug. 31, Sept. 1, 2

JANE COOMES and company are to occupy Dickson's Opera-house, Kenton, O., Sept. 13.

THE COMPANY composing Jack & Miller's Cotelie. "The Comets," includes Miss Ethel Lynton, Miss Martha Wren, Miss Alice Townsend, Mrs. Nelson Kneass, James H. Jones, Sidney Deane and Frank Mills. Fred Miller Jr., is the musical director, and Sam T. Jack manager. The season is to open Nov. 1.

HARRY A. HOUGH, with J. B. Turner, Emma Leland, W. J. Cogswell, Lotta Townsend, and others are to present "Uncle Tom's Cabin" in Grand Rapids, Mich., Sept. 6, 7.

BUFFALO BILL'S COMBINATION, who played in Minneapolis, Minn., Sept. 2, 4, is to play in Living Wingona 7, La Crosse, Wis., 8, Portage 9, Watertown 10, Racine 11, Milwaukee 13 and Chicago 19, one week each.

A BARITONE SINGER AND ACTOR can find an engagement with the Fay Templeton Star Alliance. See advertisement.

JAY RIAL'S "HUMPTY DUMPTY" TROUPE is billed in Meadville, Pa., Sept. 13, New Castle 14, Erie 15, 16, Defiance, O., 17, Fort Wayne, Ind., 18.

L. G. GRAVES' "FOUR SEASONS" COMBINATION is due in Pottstown, Pa., Sept. 13, Lebanon 14, Columbia 15, Lancaster 16.

MR. AND MRS. HENRY OSBORNE and company play in Saratoga, N. Y., Sept. 10.

BENJAMIN GOODRICH, who is to play "Zizi, or the Cripple's Love," will be on a tour this season under H. B. Hapgood's management. A company will support her. The printing is said to be very handsome. See card.

THE BOSTON MUSEUM-OPERA-HOUSE opens its season Sept. 6 with Robson and Crane in "Sharps and Flats;" John McCullough is booked for the week of 13. Mr. Havelin arrived Aug. 29, and is hard at work, as is also the treasurer, Chas. A. Shaw, who with his bride arrived 30. The Grand Opera-house will have Lawrence Barrett for its opening 13, it being State-fair week.

CHAS. L. DAVIS' "ALVIN JOSLIN" COMPANY, who played in Meadville, Pa., Sept. 4, to a good house, will be in Cincinnati, O., the week commencing Sept. 6. They are due next in Piqua, O., 13, Dayton 14, Delaware 15, Norlc 16, Zanesville 17, Chillicothe 18, and Columbus 20, 21.

W. J. THOMPSON'S "ELECTRIC-LIGHT" COMBINATION closed a week of light business at the National Theatre, Philadelphia, Sept. 4. Pat Rooney's Combination opens 6.

ADA CAVENDISH opens in "The New Magdalen" at the Arch-street Theatre, Philadelphia, Sept. 6.

E. H. SOTHERN issues a caution to managers against accepting an illegitimate version of his drama "Kentuck," and he states that he will proceed against anyone infringing on his rights. J. McCloskey, the author, joins with him in protecting the drama from literary pirates. See card.

CLINTON HALL'S STRATEGISTS are to commence their traveling season in Bridgeport, Ct., Sept. 20.

A DRAMATIC COMPANY is wanted for the F. G. White Combination. See advertisement.

C. L. GRAVES' "FOUR SEASONS" COMBINATION appeared in the Academy of Music, Reading, Pa., Aug. 31, to a good audience. They left for Pottsville Sept. 1, Mahonoy City 2, Shamokin 3, Danville 4, Williamsport 6, Bloomsburg 7, Scranton 8, Pittston 9, Wilkesbarre 10, Allentown 11, Pottstown 13, Lebanon 14, Columbia 15, Lancaster 16, Harrisburg 17, Johnstown 18.....John Jack and Annie Firmin appeared in "Civil Marriage" Sept. 2 to a fair audience. They returned to Philadelphia to play for a return engagement.....Ada Gray in "Our Flirtations" is billed for 7.....Ada Gray in "East Lynne" 9.

DEATH OF HARRY JOSEPHS.—A telegram dated Boston, Mass., Sept. 6, announces the demise of this well-known actor Sept. 5 of heart disease, aged 36 years. He was a native of Greenock, Scotland, and made his first appearance on the stage when a child, playing Eva in "Uncle Tom's Cabin." He was a member of the company which E. A. Sothern took to Paris, France, to play "Our American Cousin" during the Exposition in 1867. He made his American debut in Selwyn's Theatre (John H. Selwyn being his brother), Boston, Mass., Oct. 29, 1877, and first appeared in New York City, in the Fifth-avenue Theatre, June 21, 1880, acting Dame Hatley in the burlesque of "Blackeyed Susan." Of late he had confined himself to the impersonation of female characters in burlesques, in which he was quite successful. He played Serene in "Evangeline" several seasons with Edward E Rice's company.

A GENERAL REOPENING of the legitimate theatres in St. Louis, Mo., for the regular season, takes place Sept. 6, the Olympic with the Harrisons in "Photos," the Opera-house with Milton Nobles in "The Phœnix," and Pope's with the Stewarts in "Rainbow Revels." Our correspondent says: "The Olympic and Grand will, as before, be conducted under the joint management of Charles Spaulding and John W. Norton, with Mr. Norton as treasurer of the former and Geo. McManus of the latter, Geo. Heuer and John Martin respectively continuing as assistants. Ed. Zimmerman continues as Pope's manager. Expecting a general renovation, no alterations of any kind were made during the vacation. All the theatres will give both Wednesday and Saturday matinees, and it is expected that Sunday-night performance will be the rule, rather than the exception.....Miss Rosheile, a pupil of R. C. Griesmeyer's school, has completed a company for a tour of neighboring States in 'Ingomar,' and opens in Sedalia, Mo., Sept. 6. Kate Laurence, Mrs. R. C. Griesmeyer, H. W. Mitchell, Charles Krone, W. V. Mainburg and D. W. Olmstead are engaged."

BARTLEY CAMPBELL'S "GALLEY SLAVE" COMBINATION appear in Bridgeport, Ct., Sept. 6, New Haven 7, Waterbury 8, Hartford 9, Holyoke, Mass., 10, Pittsfield 11.

"OUR GENTLEMEN FRIENDS," by George Holland and company, will be acted in Waterbury, Ct., 6, Hartford 7, Holyoke, Mass., 8, Springfield 10.

SAM LUCAS, the colored comedian, who commences his traveling season on the New Era circuit Sept. 20 as J. Addams' new play "Restored," will be supported by L. J. Loring, D. Gilfeather, Fred Marray, Lou Henderson, Kitty Lougee, Annie F. Irish, Nina Fletcher, Lola and Daisie Luis Freith.

JOHN A. STEVENS and company in "Unknown" are to appear at Bijou Theatre, Danbury 8, Ansonia 9, Waterbury 10, Springfield, Mass., 14, Manchester, N. H., 16.

JARRETT & RICE'S "FUN ON THE BRISTOL" play in Manchester, N. H., Sept. 13, Lowell, Mass., 14, Lawrence 15, Providence, R. I., 16, 17, 18.

JAMES H. O'CONNOR advertises for engagements for his costume-recitations.

A NUMBER OF PEOPLE for the dramatic company and a leader of orchestra are wanted for the Cooley Combination. See G. W. Kate's card.

MUSICAL.

MUSICIANS are wanted. See L. W. Washburn's card.

THE LATEST SONG published by T. B. Harms & Co. is advertised in this issue.

ORCHESTRAL AND BAND PARTS are written to order by J. Chaloupy, whose address find elsewhere.

THE HOLMAN OPERA COMPANY appear in the Horticultural Gardens, Toronto, Ont., for one week, beginning Sept. 6.

WILL E. H. BLAND is to join Simon's Organ Company's Combination, which starts on a tour of Maryland and Virginia from Delmar, Del., Sept. 7, under the management of W. A. C. Williams.

THE ORATORIO of "Samuel" is to be produced in Troy, N. Y., during the Centennial festival, under the baton of Jerome Hopkins, composer.

THE BENEFIT CONCERT tendered to Miss Sallie E. Bingham in Indianapolis, Ind., Sept. 2, was a success. Miss Bingham will soon be heard in operas.

NORTH CAROLINA'S hot weather, the Oakes & Bros.' Concert Co. continue to do an excellent business through Missouri, in which State they will remain until the latter part of September. This is the company's 134th consecutive week on the road. They advertise for a cornet-player who can lead a band and orchestra.

BLAISDELL'S MERRYMAKERS (bellringers) played in Wicks, M. T., Aug. 27, Jefferson 28; thence to Helena, where they open a week's season Sept. 6, during the fair.

THE ORGANETTE can be obtained at T. J. Harbach's address, as advertised.

MME. CATERINA LAMI, operatic vocalist, advertises for an engagement.

"OPERA MAD" was given at the Park Garden, Providence, R. I., last week, by the Chas. H. Drew Comic-opera Company, including in the cast Amy Gordon, Chas. H. Drew, Stanley Felch, Richard Gorman, Louis Clarmer, and Mrs. Webb. Our correspondent says: "The plot is from the French, and it is very similar to 'The Prima Donna of a Night.' The musical portion was finely rendered, but the dialogue is slow and devoid of humor. It will hold the boards for a second week. A fine display of fireworks by Prof. Blank drew a large crowd Sept. 2.....At the Sans-Souci 'Fatinitza' completed its tenth week to undiminished audiences. MISS ANNA Guenther's benefit, 2, called out an immense audience. Mrs. H. E. H. Carter appeared as the Princess Lydia for that night alone, and was enthusiastically applauded.....The Comic-opera Company closed a successful week at the Rocky Point Coliseum 4, and will continue another week.....The Scorers English-opera Company appears in 'The Chimes of Normandy' in the Providence Opera-house 6, 7, 8."

THE REDPATH LYCEUM BUREAU'S Ideal Colored Musical Combination, including Lena Miller, Soprano; Jennie Cramer, contralto; Wallace King, tenor; T. C. Scottron, baritone singer and character delineator; C. C. McKinney, pianist; and Jos. R. Brindis, violin-soloist; with F. F. Schmeisser, musical-director, and M. T. Skiff, businessagent, set out to start a tour shortly, and are now arranging their dates. There is excellent material in the company, and they should make a success. Colored talent in the vocal and instrumental way is advertised for.

THE FOUR SISTERS—Addie and Alma—violinists, whose address find elsewhere, desire an engagement for next season.

OTTO HEROE is referred to a card published in another column.

BOSTON NOTES.—The Ideal Company are rehearsing "The Pirates of Penzance" under the direction of Mr. Riley.....The Mendelssohn Quintet Club for this season is made up of Isidore Schnitzer, from Rotterdam, first violin; Ernst Thiele of Philadelphia, violin; William Schade, flute; Frederick Giese, violoncello; and Thomas Ryan, bass-viol—from the best faculty in Boston. They are to commence a concert tour in Maine and the British provinces Sept. 7, aided by Miss Ella Lewis, soprano, who reappears in this country after two years spent abroad.....G. H. Chadwick, whose overture to "Rip Van Winkle" has been heard in Boston, will make up his permanent residence here.....The Bijou Opera Company, under the management of E. E. Rice, are to commence a season in Horticultural Hall Oct. 4. The artists are Carrie Burton, soprano; Ciara Poole, contralto; Estelle Lowell and Fannie Wright, soprano; Louis P. Plan, tenor; A. W. F. McCollin, baritone; Wm. Herbert, comedian and stage-manager; and Alfred Morse, basso.....Little Corinne Kimball is taking a rest at her home here, where new costumes are being made for the troupe she will head during a Western tour.....Annie Louise Cary, contralto; Herr August Wilhelmj, violinist; Herr Raphael Josefly, pianist; W. C. Bowers, tenor; and the Temple Quartet are to appear in concerts at Music Hall Oct. 4, 8, and matinee 9, under the management of A. P. Peck.....Remenyi will make a concert tour over the New England circuit during November and December.....Lillian Bailey sings with the Handel and Haydn Society in "The Messiah" at its opening concert Dec. 26.....Oct. 11, it being her first appearance since her prolonged stay in England.....The C. N. Allen Concert Company for the ensuing season is composed of Mrs. E. Humphrey Allen, Miss Alma Fannee, Charles N. Allen and Walt Fries.....The Ingleside Quartet for the coming season will be made up of Mrs. H. E. H. Carter, Miss Clara Poole, Alfred Wilkie and Conductor J. C. Fillmore.....Pianist Mosenthal.....Theodore Thomas and orchestra appear in Music Hall in October.....The members of the Athene Quartet for this season, Messrs. Listemann, Emmet, Rice, Hall, Sarah H. Whittemore and Lotta Winton.....The Artists' Quartet numbers Miss Marie Jansen, Miss Julia F. Wyman, who was here two seasons ago; Miss Annie Van Buren, the leading lady, is a talented artist; J. J. Louden, A. D. McMond, Scott Davis and Mrs. W. G. Jones added strength to the company. The olio includes Emma Hoffman, Charles and Annie Whiting, Professor H. M. Parker's Dog Circus, and Cronin and Sullivan. Departures: Emma Hoffman, to Philadelphia; Alice Somers, H. M. Parker and Cronin and Sullivan, to New York; and Annie and Charles Whiting, to Brooklyn. To arrive 6: The Three Nondescripts, Valjean, Minnie Farrell, Louise Murio and Addie Rodgers.....The Mulberry-street Theatre did a good business with 'Oliver Twist.' The olio included Ed. D. Lang and Florence Ellis, Lillie Agnes, Hogan Brothers, who depart for New York, and John Pendy, who joins Oliver Doud Byron. To arrive 6: J. B. Brown and Mons. Leonzo, Frank Livingstone, the Arnott Sisters, Redmond and Blake, and Langdon and Neil Gray."

THE ADELPHI, Buffalo, N. Y., opened for the season, Aug. 30. The place is charming in its new dress. The house on the opening night was packed, and business throughout the week was excellent. The programme included a sketch called "Paddy Worried by Spirits," acted by T. F. Thomas, Louis Robie and Tod Skillette; Julia Walcott in vocalisms; the Barlow Bros. in musical sketch; Fanny V. Reynolds, vocalist; Joe and Annie Burgess in a musical sketch; Annie Hindle in character representations; and the drama entitled "Avenged," the principal characters by J. B. Browne, Vic Leonzo and Louis Robie, introducing the Burlesque Quartet. Louis Robie is engaged for the season as director of amusements. Departures 4: J. B. Browne and Vic Leonzo, to Newark, N. J.; Fanny V. Reynolds and Annie Hindle, to Detroit, Mich.; Barlow Bros., Bradford, Pa.; Julia Walcott, to Detroit, Mich.; and Joe and Annie Burgess, St. Louis, Mo. To arrive 6: Prof. Wm. Pilliare, Mlle. Georgia, Young Athol, Clark and Edwards, the Murrays, Dewitt Cook, Maggie Murray, Rose Blair and Mellie Malmburg, and Peasley and Hughes.....At the Alhambra business continues good. Closures 4: Joe McBride and Georgie Unsworth, to Chicago; Dudley and Dix, Tonawanda, N. Y. To open 6: Dave Wilson, Chas. Dettler, Ella Edna, and Grace Burton.

DURING THE SUMMER VACATION the Opera-house, Fall River, Mass., has been thoroughly renovated, and a new entrance to the gallery from the Bedford-street front has been constructed. This will dispense with the extra ticket-office and a doorkeeper. The executive staff for the season is Wm. Hayes Jr., manager; J. E. Collins, business-manager; Mons. Ventini, stage-manager and director of amusements; J. Malone, treasurer; N. P. Winebar, stock agent; John Daley, stage-machinist and properties; Al Hanlon, musical-director; Wm. McDonald, leader of brass; Billy Hanlon, programmer and advertiser. The season was to have been opened Aug. 30 by G. A. Conant with a combination called Conant's Minstrels; but, after having liberaly billed the city, he failed to put in an appearance, and disappointed a large crowd that awaited the opening of the doors.

THE THEATRE COMIQUE, Richmond, Va., opened for the season Aug. 30 to a liberal attendance. The company included Sadie Lorraine, Irene Carleton, Katie Drew, Annie Howard, Will and Frankie Gray, Harry Martin, Commodore Foote, Thomas Lord, Master Sedgwick, J. W. Davidson, Miles Morris (stage-manager), and Prof. Walters, leader of the orchestra. No departures. The Stanton Sisters and J. Vanleer are billed for 6.

THE NEW FACES at Cain's Gem Theatre, Brooklyn, Aug. 30, were Nellie Morton, Leando Bros., Ada Holmes, Mlle. Le Favre, De Witt Cooke, Holmes and Malcolm, the Olympic Quartet, and Carrie Howard. Attendance good. Departures 4: Leando Bros., De Witt Cooke, Mlle Malmburg, Maggie Murray, to Buffalo; Holmes and Malcolm, and Ada Holmes, Philadelphia; Nellie Morton, Pittsburg; and Tom O'Brien, who visits friends in town. Booked for 6: The Four Diamonds, Rose Hunt, Chas. Collins, Eva and Harlow Bros., Kittie Gardner, and Kate Montrose.

TRUDELL AND ROWAN, bone-duet statue-clog performers and in other specialties, and Dell Trudell, serio-comic and double-voiced singer, advertise in this issue. They play at Fox's Theatre, Chicago, Ill., Sept. 4, Apollo Theatre, Chicago, 13, Louisville 27, Pittsburg, Oct. 25.

SERIO-COMIC VOCALISTS and specialty people are wanted at Smith's Opera-house, Grand Rapids, Mich.

THE MORTONS—Frank and Ella—sketch and specialty artists, are highly recommended by the managers whose cards may be found in another column. They open at the Academy of Music, Indianapolis, Ind., Sept. 6.

SNELLBAKER & BENTON'S COMBINATION were in Hartford, Ct., Sept. 2, Meriden 3, New Haven 4, and are posted in Norwich 6, Worcester, Mass., 7, 8, Manchester, N. H., 9, Lawrence, Mass., 10, Lowell 11, Boston 13, one week.

THE THEATRE COMIQUE, Minneapolis, Minn., was reopened Sept. 1 with the following company: W. W. Brown, proprietor; Selma Ainsley, Ellen Banks, Daisy Donaldson, Jennie Wade, Charles Archer, Charles Somerby, Wm. Clifford and Frank Skelley. Business good.

THE DELAIR BROTHERS—John and Frank—acrobatic and breakneck song-and-dance artists, desire an engagement. Address care of this office.

THE ADAMS AND FAMILY returned to Pittsburg, Pa., Sept. 3, from their summer sojourn in Northern Pennsylvania. The Academy of Music reopens for the season Sept. 13.

LEWIS AND WILLIAMS can be engaged in their banjo-duets and instrumental specialties. See address elsewhere.

THE BROADWAY THEATRE (Eastern District), Brooklyn, L. I., has been leased for political purposes until after the Presidential election, with the privilege of renewal for another year. When theatrical performances will be given under the management of William S. Randolph. The people engaged for Sept. 4 and 6 were the Hassons, the Davises, James Taylor, Master Eddie Healy, Sullivan and Smith, James Doyle, the Delmaines, Ernest and Healy, Lilly De Lange, Albert Denler and the Watson Brothers.

POPE AND REYNOLDS, plantation sketch-artists, vocalists and end business, advertise for engagements.

THE WESLEYS—John and Master Louis—in conjunction with Maude Leigh, vocalist, can be engaged after Jan. 3, 1881. The Wesleys present a number of most complimentary letters from various cities in their advertisement.

PATTI ROSA, after a season of several years, will play through the East the present season, appearing in her comedy "Chance." Dates can be arranged through R. Scott, whose address find in another column.

MILLER'S WINTER GARDEN, Philadelphia, did a moderate business the past week with Charley Shay, Mary Rice, Billy Sullivan, Tony Farrell, R. Y. Jones, Harry Union, Frank Moran, Lizzie Richmond, Georgie Lingard, Frank Livingston, Price Bros., and Dilks and Wade. To begin Sept. 6: Charley Reynolds, Tom and Clara Maxwell, Scott Hanley, Carroll and West Lamartine Bros., Devere and Williams, and Susie Byron.

TO GOOD BUSINESS was the show at the Grand Central Theatre, Philadelphia, given during the week ending Sept. 4 by the company named in last week's CLIPPER. Billed for Sept. 6: Augustus J. Cranton, Somers, and Girard Bros., Lillie Howard, Andy Collins, Prof. A. W. Sawyer, Cloony and Ryan, and Gibbons, Russell, Kennedy and Magee.

AT THE ALHAMBRA, Philadelphia, business was good last week, the attractions being James Kearney, Emma Rice, Elmer E. Grandin and Josephine Shanley, Gus Brooks Clarke, Geo. Edwards, W. T. Bryant, Young Athol, Crumley and De Forrest, Mlle. Georgia and Wm. Pillare, and the stock company. Business for 6: Electric Three-Quarters, Haley and Cullen; Gibson and Binney, Ada Burnett, Mayo and Talbert, Maggie Ray, Georgie Meinotte and Chas. Waterfield.

THE NEW PEOPLE to open at Long's Gaiety Theatre, Danville, Ill., Sept. 6, are Jessie Adams, Ida McKee, Della Cooke, Bertram Sisters, Burt Stowe, and James McKee. Those closing 4 were Dick and Emma Mack, to Cincinnati; Frank and Ella Morton, Wesley Brothers, and Maud Leigh, to Indianapolis, Ind. Business is reported good. Specialty people are advertised for by Manager J. H. Long.

THE ORRIN BROS. & CO. open their season in Havana, Cuba, Oct. 4. They advertise for attractions and various kinds.

THE PALACE THEATRE, Harrison, O., closed Sept. 4. Departures: John Florence, to Cincinnati; and Harris and Wood, Fort Wayne. Barney Mullaley of Mullaley and Fenton has given up show business, and with his wife settled in Harrison for the Winter.

THE OPENING of the Monumental Theatre, Baltimore, Md., Aug. 30, was an important event, and drew an immense audience which continued to rule during the week. The programme embraced specialties by Reynolds and Walling, Prof. A. W. Sawyer, Valjean, Kate McDowell, Somers and the Girard Brothers, and Miss Annie Ward Tiffany, supported by the new stock company, in "The Child-stealer." The company created a very favorable impression, George Morton, leading man, and Charley Banks, comedian, making decided hits. Seamon, Somers and the Girards, Prof. Sawyer and Reynolds and Walling close for Philadelphia; Valjean, to Newark; and Kate McDowell and Annie Ward Tiffany, to New York. The new people to be Fanny Louise Buckingham in "Mazeppa," Charley Ellis and Clara Moore, Sheehan and Jones, the Melrose Sisters, the Lamont Family and Col. Borthwick Reid.....The freshfaces at the Front-street Theatre were E. T. Stetson in "Kentuck," the Four Emeralds, Max Arnold, and Thatcher and Hume. Closing: E. T. Stetson and Allen and Hart, to New York; Thatcher and Hume, to Cincinnati, O.; the Four Emeralds, to Philadelphia and Frank Lewis, to Brooklyn. To open 6: Maude Forrester and O. B. Collins in "Mazeppa," the Big Four, Major Burke, Harry and Maggie Fielding and Ada Forrest.....The Arnold Brothers and Jennie Lindsey were new at the Odeon. Chas. Fred Hughes closed, and Hughes and Bell now engaged for the season as director of amusements. Departures 4: J. B. Browne and Vic Leonzo, to Newark, N. J.; Fanny V. Reynolds and Annie Hindle, to Detroit, Mich.; Barlow Bros., Bradford, Pa.; Julia Walcott, to Detroit, Mich.; and Joe and Annie Burgess, St. Louis, Mo. To arrive 6: Prof. Wm. Pilliare, Mlle. Georgia, Young Athol, Clark and Edwards, the Murrays, Dewitt Cook, Maggie Murray, Rose Blair and Mellie Malmburg, and Peasley and Hughes.....At the Alhambra business continues good. Closures 4: Joe McBride and Georgie Unsworth, to Chicago; Dudley and Dix, Tonawanda, N. Y. To open 6: Dave Wilson, Chas. Dettler, Ella Edna, and Grace Burton.

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HOW HEIM WAS "SBEERED" AT THE RACES.

WRITTEN FOR THE NEW YORK CLIPPER.

yend down to Frightona one day of last veeks
Ye spoeb in der races—dot's me;
Yes know vhere dot Frightona vas soon as I sbeaks,
Down dhere mit der peach py der sea.
On Coney's gay island, vhere beepies und glams
Vas dhicker as hairs on der cat;
Vhere lager voams oop as der vool on der lambs,
Oxebs vhen id's sdaling und vlat.

Preach on der drack 'vore der races begin,
Like more as den dousands oof me;
Und, valking about dhere, I heard lots of "chin,"
Bond dhis hoss und dot py der sea.
Pime-by I had sbeakings mit one dot vas smard—
Ja, ja, more as smard as Cayenne—
Who knowed all der hosses dhere vas in der yard—
Ja, more as vas dwendy dimes den.

Dot mans he dalk hoss like a lawyer dalks law,
Like lightning dwo vorty he sbake;
Knowed hosses glean drough vrom der heel to der chaw,
Und dold oot der hoondreds he spoke.
He spoke oof der "parrels," der "withers" und "hocks,"
Der "dasterns" und "goronets" hot;
Oof "sampreis" und "soffins" (not meaning der "box"),
Oof "frogs" und der "feuel knows vot.

He knowed dheir gread granfaders (gran'moders, doo),
Dheir sisters und gousins und aunts;
Und knowed der gwick dimes dot each one had run dhrough,
Und vhere dhey vas bein mit dheir haunts.
Ja, hosses he knowed as der breachers der pook,
Und more as soom breachers, I veer;
Und more as all dot vas, he vore a nice look,
Vould gif me, he said, a "goot sdeer!"

You knows dot a "sdeer" (vich it isn't a ox)
Vas gifing "sure dings" mit der "chin;"
Dod se hadn't a look on vrom right to vrom behind,
Und showed me der hoss dot vould win.
Der Fritsher Lions dot hoss hat his name,
Und, mein mein Gott, vhere vas he?
"His petsgree's pully," he say, "und he's game—
You pur him, und make no mistake!"

Dot hoss he sdood virst oof vourteen on der sdring;
I pys him dwenty dimes on der hools,
Und dought I had got joost a mighdy "sure ding,"
But vound I vas in mit der vools.
Der hoss dot dhird in, dey exclude, don'd you see,
Vas virst at der end ool der race;
Und Fritsher Lions, mein Gott! vhere vas he?
Py dam! he vas vith—vot a slace!

"Hard lucks," say mein vriend; "yet you win, I shall bob—
Der vay dings give der go py;
Joost pay Nellie D. und you rake in der soab,
Dot vily she oben your eye.
Her petsgree's goot, und joost here sdick a bin.
Dis vot I shall bold you vas straight;
'Dyas down on der pills vor dot villy to win.
Und don'd you vorget it do lade."

Ah, vell, dhen I pays Nellie D. on dot "sdeer,"
Und dhink I hat goppled der "blunt;"
Dhil vhen—und dot villy she runned like a deer—
Der favorites come to der vrondt.
Der villy vas second, but dot vas no goot—
I pays her to win in der race;
Mein vriend he say "Here, you shall agoob in der loot—
You pay in der vinnings for a place."

Gound Hambton und Sgylark, und Shylock urd Surge,
Mit Sbardan und Fayard, vas in;
Und Surge vas der virsd in der bools vor der sburge—
"Sbring out," say mein vriend, "it's a sgin!
Joost pay as I said, I vill dold you der hoss—
Dake Sbardan vor second in place,
Und agoob in der sugar und ride home der boss
Oof all dot vas here mit der race."

Ja, vell, I pays Sbardan vor blace noomper dwo—
Fy Chove, he goes off noomper one!
Mit Fayard he lead more as half der vay dhrough,
Like a bird harnessed mit a vine.
Den Fayard he leads—"Id's a gut!" says mein vriend—
"You dakes home a dousand or bricks!"
Ja mein! vot you dhink! Vhen dey rounded to der end
Dot Sbardan vas noom—noomper six.

"Fy Chove!" say mein vriend, "vhy your lucks vas so boor?
You gatch him dhis time, nefer mind;
Dot Churchen she'll agoob in der hurtle-race, sure;
'D vas writ in ter pools vor der pind!"
Fy Chudith, mein poy, und ged hunks mit your luck."
"Fam Chudith!" I gried, "und you glear;
I'le dook your advice und got shemvully sduck,
Und vot'l bait scom more oi your sleer!"

He git me der shake in der doople-gwick dime,
I dakes dhen mein choice und I bays—
Puys Tandy to win, und I say, "Mrs. Heim,
I pup a soom dhing I'm nefer done days."
But, Gott in der hummels! dot don'd pe der gase—
Vhy don'd I pe "sdeered" dot vonce more!—
For Tandis he gopple dhem hurtles und race,
Vhile Tandy goom in noomper four!

SI SLOKUM.

A MARRIED BACHELOR.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JAMES WIGHT.

CHAPTER I.—MURDER MOST FOUL!

There was a handsome little yacht floating among the gray rocks and leafy woods of Pelham Bay. Beneath an awning which half covered the deck were two fair girls reclining—the one blending the romantic wildness of a maid of Italy with the exquisite equipoise of an "Irene Macgillicuddy," the other illuming with the devotion of a vestal the classic beauty of a Greek. There was a middle-aged, handsome and rubicund bachelor sitting at the helm. Some of his hair had snapped an air of thoughtfulness on his brow; yet a smile was ever playing on his lips, as if his soul was keenly alive to the influences of the lovely scene around him.

"Ah, girls!" he exclaimed, "I have roamed among the classic lands of the far-off Mediterranean; I have looked from her pinnacles of snow on the silvery gleaminess of Switzerland, and from purple sierras on the sunny splendor of Spain; in these American meadows, with their fringes of wild bloom, come over my heart with all the freshness of an infant's dream."

Neither of the young ladies immediately replied, albeit they looked earnestly, almost sadly, at the speaker. At length, she of the Italian countenance said:

"It seems very strange, dear uncle, that in all your travels you never happened to meet somebody you would have wished to marry."

The smile slowly faded from his face, and the corners of the good-natured mouth tightened, as he said:

"How do you know, Miss Nellie, but that I did meet some such one?"

"But, good gracious, Nunkie, you don't mean to insinuate that you have been married, after all, you bad, bad man, you!"

"I'm afraid," he drawled, "that's about the English of it."

"Then you are a widower!" burst in both girls. "Then you're not an old bachelor, after all?"

"Well," he responded, with a deep-drawn sigh, "I don't know that I can be called, with any propriety, 'a widower.'

"Oh, your wife isn't dead—you've been divorced—*I understand*," said Nellie. "Aint that too awful, now! I bet she was a Tartar when she couldn't get along with you, poor dear!"

"As to being divorced," he said, "our troubles never came up in the courts; and hence at the present time I may be defined as a sort of married bachelor."

"A married bachelor!" cried both girls. "How ridiculous! Won't you tell us all about it, Nunkie, dear?"

Whereupon the elderly gentleman, who could deep his two mischievous nieces nothing, dropped anchor, stretched himself on the deck beside them, and began:

"When I was a young man I lived in London, and spent a great deal of my time in lounging around artists' studios and visiting eminent musicians. I had more money than was quite good for me, and spent it foolishly. It is a good many years since I came of age; but my birthday occurs in July, and the year I attained my majority I was living in what is now the extreme northwest of London—Edgware Road, then a suburb. The London and Northwestern Railroad Station was in my neighborhood, and by this means I reached Euston square when I visited the city.

"Why did I live in such an out-of-the-way place?' The fact is, I had contracted a horrible liking for the cornet-a-piston, and I made up my mind to disturb as few people as possible while attempting to master that incorrigible instrument.

"I remember my birthday fell on the Cup Day at Goodwood. I was there in my glory, and I dropped quite a heavy pile in backing the favorite—one of Lord Zetland's starters. My companions and myself dined well afterwards, and made a night of it around the Cidar Cellars, Evans' and the Argyle Rooms. It was daylight when I reached Kilburn and turned into bed. When I woke up it was dark as pitch, and I didn't know whether it was the same day or the next. I was nervous and hungry. I made a forage in the larder, and then turned out for a walk and a soothing smoke in the lonely lane.

"Neither of the officers, most likely, was a very brilliant specimen of his profession, and both readily coincided with my views. When Detective Diver arrived, about sunrise, we were each 'bursting' to enunciate the suicide theory, and he was soon in possession of our opinions. As he walked round the body, bending down as if he were looking for a lost pin among the grass, he laughed in a quiet way peculiar to him, and said:

"'I tell you what it is, boys, you're three regular wiseacres.' When he had made the detour of the body three or four times, and had stooped to pick something up, he again said: 'I tell you what, boys, you're three regular wiseacres, and no mistake.'

"By his direction the body was borne to the police-station, and a further examination of it made. The result of Detective Diver's investigation and his deductions therefrom may be summarized in a few words: First, from the fact that the pistol was laid in, not grasped by, the right hand, the inference was that it had been placed there by the assassin. Moreover, the bullet had entered the left temple at an exact right angle with the medial line of the brain; and consequently the fatal wound could hardly have been self-inflicted, even presuming the right hand had grasped the pistol. Second, there was an abrasion on the left index finger of the dead, as if a ring had been drawn somewhat violently off the finger. Third, deceased wore a dark-blue satin vest—fashionable at the time—and the second buttonhole from the bottom was torn out, as by the hook of an Albert chain had been violently extracted therefrom. Fourth, suspended by a black-silk ribbon round the neck was a gold locket as large as a silver dollar, containing a vignette portrait of a singularly beautiful woman, with dark eyes and hair. It was a collodion portrait on glass (far inferior to those produced at the present day). Opposite the vignette, on the lid of the locket, was a scrawl in cramped, small handwriting—evidently female. After several experts had examined the writing, it was finally deciphered to be: 'Trixy to her Dear Dory.' Fifth, in searching the ground where the deceased lay for footprints or traces of a struggle Detective Diver had found a portion of a curl of hair of dark-brown color, but which when examined in the sunlight proved to be a sort of invisible auburn. Looked at directly, it appeared dark brown; but, scrutinized obliquely in the sunlight, red and golden rays predominated. The detective officers were unanimous in their opinion that it was a woman's hair, and that it might or might not be the hair of the woman of the locket-vignette. Hence the experts of Scotland Yard made up their minds that the deceased was shot by a woman, who most probably pretended to love him. After the fatal shot was fired she removed a ring from his finger and a watch from his pocket. While she was thus engaged the young dog had most likely jumped at the murdering despoiler and torn off a portion of a curl. The chances were strongly in favor of the woman being found and arrested. It was almost certain that the hair did not belong to an Englishwoman, and it was equally certain that such peculiar-hued hair was exceedingly rare in any country.

"All the seaports were watched from the morning of the murder at 5 A. M. every day for four months; but no passenger in any foreign-bound vessel was discovered who at all corresponded with the hair or the description as it could be gathered from the locket.

"Meantime I became possessor of the young dog, which was a cross between the Newfoundland and St. Bernard breeds. I never can quite understand why, of all names, I should have christened the animal 'Dory,' but I did. Hence for months and months I could never pronounce the faithful, affectionate creature's name without recalling to my mind the golden-haired corpse in the churchyard, the singularly beautiful face of the vignette, and the extraordinary red and golden sheen of the disowered curl."

"Did no one claim or identify the body, uncle?" Nellie asked.

"Nobody; and there the police were the worst puzzled. Although the details of the tragedy were published in all the papers, no one came to view the body or to tell who the deceased was. In the absence of this clue, the detectives relaxed their zeal and vigilance. It was generally believed among members of the force that there had been something 'crooked' with 'Dory,' as they termed him, and that his antecedents and fate hardly deserved investigation. In this respect I emphatically differed from Detective Diver & Co. I was firmly of the opinion that the unfortunate young man, like myself, was an American—probably from California—and that he had got involved with a woman of questionable antecedents. Of course I couldn't prove my theory, and so I maintained a silence, resolving that the poor fellow's fate should be a warning to me. In the heyday of youth, however, warnings are soon forgot. Let that pass. I saw to it that the unknown young man had a respectable funeral, and I accompanied the remains to their last resting-place in Kensal Green Cemetery—not very far, by the way, from the scene, where, about midnight that July night, death overtook I.m."

CHAPTER II.—IN A LIVING TOMB!

"Five or six years passed. All that remained to remind me of the tragedy in Kilburn Churchyard was the dog 'Dory,' now grown into a majestic creature—faithful, devoted and sagacious. The dog had been my companion all around the shores of the Mediterranean, and now that I had come to Paris the poor fellow had to be contented with too close confinement in the courtyard of my hotel. But he was so large that he frightened women and children on the street, albeit he was as gentle as a lamb."

"I am too old to mind matters now; and therefore I may as well confess with all candor that at this period I led anything but a sober and temperate kind of life. I had inherited a large sum of money, and I eagerly entered into the dissipations, too temptingly offered, of the gay capital. In that intermediate state of life that is bounded on one side by high life and on the other by the *demi-monde* I was well known. In point of fact, they dubbed me *le prodigue Americaine*, and the title was no misnomer—I daresay to say I was a 'prodigal' in every sense of the term.

"One evening I went to the Theatre du Vaudeville. It was the last night of an opera-bouffe—Le De d'Or,' or 'Golden Thimble'—the fame of which had excited Paris for three months. I can vividly recall my impressions of that piece to this hour. I had never been to see it previously, and when the second act was over I absolutely cursed myself for my stupidity in remaining away, begotten by other attractions of a feminine kind. Over and over again I had heard that Mlle. Beatrix Bramante, the heroine of 'Le De d'Or,' was the loveliest woman in Paris. I didn't believe it. I felt confident that the loveliest woman in Paris was my dearest friend. I demonstrated my loyalty to her by remaining away from the Theatre du Vaudeville. The beauty of Mlle. Bramante absolutely intoxicated me. I was as if I had been struck by a Parisian thunderbolt. To use the Psalmist's language in a different sense, 'The heart in the midst of my body became like melting wax.' When I met my dearest friend next day she said:

"'Well, my good friend, you went to the Vaudeville last night, I hear; tell me what do you think of Mademoiselle Bramante?'

"Her eyelids fairly snapped with eager curiosity and alarm when she asked the question. I evaded a direct answer, but was good-nature vally entreated to be able to quite disguise the expression of my face.

"'Ah!' she cried, with a sigh, 'I knew how it would be; another victim entangled in her net.'

"So far from that being the case,' I answered, 'I am going to leave Paris this evening for several weeks.'

"But I steadfastly declined to disclose my destination or to consent to her accompanying me. The fact is that I was going down to a village that had heard in a salon that Mlle. Beatrix Bramante was going to honor that ultra-fashionable gambling-resort with her radiant presence.

"Amid all the gayety of the Mediterranean watering-places, for a few days looked lonely enough. I didn't know anybody, and gambling never possessed any fascination for me. It was therefore with a feeling of intense relief that I ran across one of the best-known society-men of Paris. As I had accommodated this lively personage in a financial way, it is to be presumed that the pleasure was mutual.

"Late that night we lounged into the magnificently appointed ballroom. It was a scene of dazzling splendor that it would be useless for me to attempt to describe. Presently my companion nudged me and whispered:

"'Look! Behold! Isn't she gorgeous?'

"I looked in breathless wonder, as one transfixed. '*Mon Dieu!*' he continued, 'isn't she ravishing! Isn't she resplendent! Isn't she too beautiful for anything! Let us go and speak to her. What! Don't you know her? What? Don't know Beatrix the enchantress—Beatrix, the enslaver of hearts! Come on, and I'll do the honors of an introduction.'

"Before I could quite realize the situation, so intoxicated my brain had become with the indescribable vision of loveliness before me, I found myself chatting with the incomparable houri. Her hair was of a rich golden color, like threads of the pure metal or a brilliant sunrise. Her dress was of the same hue, of satin, worn exceedingly *decollete*. Her arms were matchlessly perfect. Her small, black eyes sparkled with Promethean fire. The lips resembled a cleft cherry, and as they smiled at me with warm luxuriousness they revealed two rows of small teeth, as regularly perfect as pearls.

"'Did not I have the pleasure of seeing you at the theatre the other evening?' she asked, after the customary common-places.

"With much effusiveness—for I felt flattered—I admitted that I had enjoyed the elysian happiness of being present on the night.

"'One night!' she repeated, with a searching glance.

"'Alas, only one night. Had I been aware—But why dilate on my heedlessness regret.'

"'True, monsieur,' she said, glancing me through and through; 'the Present and the Future are still yours.'

"My heart was aflame—I was drunk with passion; but even as I gazed at the goddess I could not help realizing that the ripe red lips looked cruel as well as sensual, and that the beautiful basilisk eyes possessed a sort of inflammatory rapacity. I felt these things, and within an hour I was under the spell of the enchantress. To use the Psalmist's language in a different sense, 'The heart in the midst of my body became like melting wax.' When I met my dearest friend next day she said:

"'Well, my good friend, you went to the Vaudeville last night, I hear; tell me what do you think of Mademoiselle Bramante?'

"As we slowly whirled into the measure of the Strauss waltz which the splendid band rolled out, everything and everybody on earth were forgotten. I was carried up into the seventh heaven. Before we had been two se round the room my luxurious partner gave herself up to the soothing influences of the music. Her head almost lay on my shoulder. Her hot breath almost scorched my cheek.

"'What a delightful waltzer you are!' she hissed into my ear.

"We went and cooled ourselves in the adjoining conservatory. I gazed upon her in the flood of amber light that fell upon the lustre of her hair, on the golden sheen of the folds of her dress, on her bosom's billowy charms, and my eyes became blind with love. In the perfumed stillness of the hot night, in the wild sweetness of this woman's presence, I poured out a volley of mad words—I could no more have restrained myself than I could have taken unto myself wings and soared into the starry empyrean. She had grown silent, and her eyes had a sad, far-away look. At length she regarded me with an expression of unutterable tenderness as she said:

"'There is no use in trying to evade one's destiny. I presume you believe in Fate and in "love at first sight," my friend?'

"I need not repeat my mad reply. I accepted the philosophy of the moment and of circumstances. I accompanied her to her apartments. She sat down at the piano, and in faultless English sang me Moore's exquisite melody, beginning:

Oh, had we some bright little isle of our own
In a blue Summer ocean far off and alone,
Where a leaf never dies in the still-blooming bowers,
And the bee banquets on through a whole year of flowers!

"Her voice was superb and flute-like. The surprise of her English, added to the charm of the melody, threw me into raptures. I clasped her in my arms, kissed her madly, and told her to 'come with me to the Mediterranean, and we would live in a bright little isle of our own.'

"But I must hurry on. What Destiny had so conveniently arranged was not to be interfered with. We accepted the situation at the hand of Fate. We were married in a few days. I asked nothing, cared nothing about her antecedents. She made no inquiries respecting mine. All she inquired for was money—a large sum. She got it. We proceeded to Marseilles, *en route* for the Ionian Isles. My valet was instructed to bring on our luggage, with Beatrix's maid and my dog. Before they joined us in our embarkation I had discovered that my lovely wife's complexion owed a great deal to art. The infantile texture and sheen of the skin of her face and neck weren't real. It was due to some kind of enamel. She had washed her face or neck. Evidently she was not so youthful as I had supposed. But I was too much in love at the time to heed even those radical defects. As an illustration of this infatuation, I may mention that I permitted my poor faithful dog to be brought on board the steamer and to be dragged below without my ever bestowing upon him a single kind or even recognizing glance.

"We took up our residence in an old turreted mansion in Zante, about an hour's walk from the town. I do not know to this day of how many floors it consisted; the second story looked as if it had slid to the ground in an earthquake, and there were cellars and cellars below. This fellow was haunted. Curiosity, I took a comb and combed some hairs from this discarded brush. They were dark brown. I got about fifty hairs, long and short, and arranged them with great care. Examined in the sunlight, the red predominated. It was obvious.

"Merciful Father!' I thought, 'am I married to a murderess?'

"After that I was tempest-tossed by suspicion. I sneered at the pet theories of others. I secretly watched my wife during the day, and lay awake to watch her at night. I drew her into conversation about her previous life; about her lovers, about London. Every little look, every little expression that might have been on my own experience; was twisted by this refracted light of suspicion, and interpreted by me as a fresh link in the chain of guilt that I felt I was slowly winding around her.

"Of course she did not long fail to notice all this prying and surveillance. Undoubtedly, Dorine assisted her in watching me, for a coldness had sprung up between us. The joys of the honeymoon had quickly vanished, and we now occupied separate bedrooms. During the Summer of 1875 I had to self-defend myself against another man with a shotgun. It was two years before that case got back from the Court of Appeals, and all that time I was going about with two stigmas on me, or rather three stigmas on me, for in the Fall of 1875 I had to demonstrate with a barkeeper who wanted cash in advance. It was a clear case of self-defence, for I was insane at the time and not responsible—had been drunk for a week and watching for a chance to shoot him all that time. I ought to have been cleared at once, but, instead of that, there I was going about under indictment with three stigmas on me, or, rather, four stigmas on me, for on Christmas-day, 1875, my unpracticed mind got away with me, and I run a knife into a stranger.'

"'What is it you want of us?' said the foreman of the grand jury very respectfully.

"He said: 'I want to see the law reformed so that when a gentleman has the misfortune to get into difficulty, he can be vindicated right off, instead of going about with stigmas on him. I'd rather give up killing people altogether than have my more fresh stigmas put on me. Now, what I want you all to do is to indict me right off.'

"'What have you done?' asked the foreman, his eyes sticking out with astonishment.

"'I haven't done anything yet, but I am going to as soon as I get my papers.'

"'What papers?'

"'My vindication papers. I want my certificate that I have been tried and acquitted before I shoot one more man. You just indict me for killing somebody—never mind who. Just leave the name of the victim blank. Then I'll be arrested for killing—'

"'I'll come right up like a little man with any witnesses and doctors, and show that I was not morally responsible; that I was under the influence of emotional insanity. The jury will acquit me at once. As soon as I've got a certified copy of the verdict, then I'll go and pick me out a few and shoot them. I know three or four men who need it right bad. Then, you see, there won't be no stigma on me, because I've got my vindication by the jury already in my pocket. The clerk can get the name of the victim from the Coroner and fill out the blank space in the indictment and the other Court papers. It will save Governor Roberts and all the other courts a heap of trouble. I won't have any fresh stigmas on me, and it's all done to the benefit of the victim. His folks know well enough that the courts wouldn't do nothing to me anyhow. See?'

"The foreman said he didn't see how they could well do that, as it was contrary to law to punish a man before he had done anything wrong.

"'All right,' said the man with the stigmas. 'I don't care so much for one more stigma—one stigma more or less don't amount to much with me now. I'll see you later, Mr. Foreman.'"

The Marshall man paused. *The News* man asked him:

"Do you mean to say that actually happened? Do you know that to be a fact?"

"Do I know it to be a fact? Why, man alive, aint I the identical foreman, and didn't I come down here to Galveston to stay here until the fellow has left town? That's what I am doing here now."—*Galveston News.*

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A BOW-LEGGED MAN is like a Southern holiday because the knee grows out.

MY CIGAR.

WRITTEN FOR THE NEW YORK CLIPPER.

Walter Raleigh I honor for coaxing John Bull
At the pipe—that soul-soother—to venture a pull;
And I bless the good savage of old Roanoke,
Who a calumet lent him and taught him to smoke.
Chemists tell us tobacco contains nicotine,
That it makes a man nervous, and sickly, and lean;
But I know there's a magic evolved in its fume
That the reason can brighten, the fancy can plume;
Yes, a beacon of thought is the quivering star
That reddens the end of my fragrant cigar

It is said that the ladies—Lord bless 'em, each one!—
Hate cigars worse than anything under the sun;
That to lips that have pressed one, nor widow nor miss
Can vouchsafe, without pouting, that love-seal—a kiss;
But I smoke morn and even, and yet I may say
I've been several times heartily kissed in my day;
And believing that men have in this world some rights,
I say take our boots, take our beavers, our tights,
But leave us, dear ladies, whose servants we are,
One balm for our sorrows—a quiet cigar.

True, a pigeon will die if you puncture its crop,
And inject of the oil of tobacco a drop;
But then I'm not a bird with a gizzard and craw,
And besides, though I *smoke*, I'm too dainty to "*chaw*;"
Ladies' cabins and rail-cars I never pollute
With the juice of the weed—who does that is a brute!
Not a moment of "poison" my system retains
To infect life's pure current, or madden my brains;
And for these said reasons—good reasons they are—
I insist on permission to put my cigar.

R. W. BARBER.

THE TRAGEDY AT MINERS' GULCH.

WRITTEN FOR THE NEW YORK CLIPPER.

Miners' Gulch is the place where my story begins and ends. This, in itself, is not a very startling fact, and will cause less surprise than the announcement that Miners' Gulch had naught to do with miners or mining. The origin of its title was somewhat like that which the "oldest inhabitant" disclaimed all knowledge of; possibly it was named such because there never had been any miners there, and probably it was this love of the inapposite which led the inhabitants to dub the adjacent mountains the "Blue Mountains" from the fact that their base was as black as Erebus and their tops perpetually covered with snow. Miners' Gulch might be termed a prosperous community, where law and order prevailed to an exceptional extent. The Gulch was a very quiet place. Life went on in a humdrum fashion, wholly anomalous when contrasted with the conventional mode of existence. But, then, the Gulch was peculiar in its peculiarities. It boasted of no theatre, much less of a town-hall, and its existence seemed utterly unknown to circus companies, peripatetic corn-doctors, or itinerant showmen. The inevitable German band was an unknown quantity; the cultured (?) tastes of the inhabitants had not as yet realized the beneficial effects of literary and debating societies; and the slumbering activity of the place had never been broken except by the irruption of a patent-medicine man, who had come away in apathetic disgust. No murder had ever decorated its classic precincts; robbery was unheard of, no divorce suit enlivened the turmoil of daily life—ergo, the Gulch was a quiet place. Its inhabitants were of the primitive order of primitive nature, as might be inferred from the absence of any place of worship, and invidious commentators might have drawn certain conclusions from this fact, coupled with the circumstance that no school existed in the town of which was whilom a Harvard student; but although the deductions drawn might be that the inhabitants preferred scholastic refinement to religious advancement, such theories would prove to be wrong, as the only being that the good people looked upon both as merely negative virtues, which should be treated with neutral indifference, and the fact that there was a school could be accounted for only by the zeal of the Harvard student and the æsthetic tastes of the juvenile population. The schoolmaster contrived a novel way of raising his salary, by nailing a drop-box on the outside of the schoolroom door, into which his townsmen were supposed to drop their pennies. The contributions from this source must sometimes have been munificent in a small way, for the tutor was often known to give his scholars a week's vacation, on which occasion he himself would discuss the canvas-back duck and enjoy the invigorating qualities of gin cocktails.

But the government of Miners' Gulch could not be cavilled at. No improvident supervisors burdened the taxpayers with unnecessary expenses, no cusanti aldermen were in existence to vote away valuable franchises; and even the ubiquitous road-commissioner was *non est*. A score of constables and a Justice served all the ends of government, and the biggest case that came up for jurisdiction being a drunk or trivial brawl, more serious cases being sent to the county-seat at Canyon City, where the Judge by his decisions helped materially to swell the county-jail. The Justice at Miners' Gulch, it is necessary to state in these days of women's rights, was a man, and a very strange man. He had come no one knew whence, vouchsafing no information; but his dignity and behavior during his appointment had elevated him in the esteem of the villagers, and when the opportunity offered they made him the Justice.

I have said that Miners' Gulch was a very quiet place, and so it was—autonomously quiet. But all things must last. The peaceful character of Miners' Gulch was destined to undergo an untoward change. It happened this way: It was at the close of a Summer's day, the evening shades were stealing over the prairie-grass, the prairie-dogs and gophers were whistling shrilly for their mates, an informal silence was now and then broken by a coyote-call, and even a "poet dreamer who reads the skies" could see no augury of evil. The landlord of the Golden Lion stood outside to watch the sunset glow and had fallen into a reverie, which was broken by the sounds of horses' feet and the immediate appearance of a strange horseman, slight and effeminate, who asked in a high voice for the Judge's house. The directions were given, and, leaving his horse at the inn, the stranger entered the abode of justice.

Immediately after his entrance several shots were heard, a scream which was distinctly feminine, and then all was still. The shots had been heard all over the Gulch, and when it had been discovered from where they emanated great was the surprise and much the mystery. If it had simply been a few shots fired promiscuously in the Justice's house, the general feeling of the Gulch might not have been so rudely exercised; but a woman's scream had been distinctly heard, and it was definitely known that no woman had ever been in the house; indeed, the Judge had a peculiar aversion to female society that he had been set down by the eligible virgins of the Gulch as an old curmudgeon. Here, then, was a mystery. A crowd hastily gathered at the Golden Lion," and with flushed faces and offered their unrised ejaculations their opinions, and their excitement was not by any means allayed by observing that no sounds of life were observable in the Judge's house. Great indeed, was the excitement when the doors of the house were advanced; some proposed going at once to the Judge's residence, but the majority, who held the Justice in much awe, preferred to await developments, and, after posting sentinels to watch the house, it was resolved to hold a public meeting at nine that evening in the parlor of "The Golden Lion."

So ended the tragic-comic scene. The inky blackness of night had meanwhile usurped the place of the evening's dusky shades, and the prevailing darkness was barely relieved by the abundant light of the moon. But in the absence of all street illumination the inhabitants had become in a measure used to the gloom, therefore it caused no inconvenience. Indeed, it was large with excitement. The placid stillness usually prevailing had gone, and an observer from one of our cities would fancy that an interesting primary was going on; and if his imaginative faculties were well developed, he might have fancied that the women, too, were voters, for they stood with arms akimbo, and uttered their opinions in suppressed murmurs, or in louder tones of constrained candor. The meeting was to begin when finally come, and "The Golden Lion" was the scene of much talking and more drinking.

The meeting having been called to order, Mr. Sam Patch, ex-Judge, was elected chairman, and declared himself as follows:

"Citizens of Miners' Gulch, we are met here for the purpose of—of—but you all know as well as me, and all of us will do our duty."

Great applause—a round of drinks—silence—more drinks—more silence.

"Mr. Chairman," said a lank, cadaverous, half-drunken individual.

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"Mr. Chairman," thundered the speaker.

"Mr. Collingwood," replied the chair.

Mr. Collingwood was the Harvard student erst, while he remained, he was at least six feet in height as thin, but with more substance than a shadow, and looked as if a gust of wind—something more than a whispering zephyr, something less than a gentle breeze—would blow him as far as "the ochred alleys of the Hesperides." His appearance was hirsute, and betokened long disuse of all toilet appliances.

"Mr. Chairman," repeated the speaker, "what means this gathering? What means this delay? An outrage has been perpetrated in our midst, our Justice's house is the scene of some perfidious wrong, the undisguised morality of our Gulch has lost its pristine purity, and is shattered to its foundation—and I, and three or four men who need it right bad. Then, you see, there won't be no stigma on me, because I've got my vindication by the jury already in my pocket. The clerk can get the name of the victim from the Coroner and fill out the blank space in the indictment and the other Court papers. It will save Governor Roberts and all the other courts a heap of trouble. I won't have any fresh stigmas on me, and it's all done to the benefit of the victim. His folks know well enough that the courts wouldn't do nothing to me anyhow. See?"

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CLIPPER SONGS:

"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

Someone is Coming Some day.

DEDICATED TO MISS BELLA MCKENZIE BY J. L. BOYD.

I long to hear someone speak softly,
In accents so tender and true,
And the sweet words I would have him whisper
Are: "Darling, I love none but you;"
And then he would kneel and implore me
His anguish of heart to allay,
And swear by the gods to adore me—
Yes, someone is coming some day.
Chorus.—Some day—yes, some day, he is coming,
I know, for I've often heard them say:
"While there's life there is hope;" so I'm happy,
For someone is coming some day.

I sigh many times in my day-dreams
For him who is coming to me;
Sweet dreams of my hero will haunt me—
I wonder where now can he be?
Can he know that somewhere there's a maiden
With a heart full of love, too, they say,
And often she sighs and sighs mournfully
That someone is coming some day.
Chorus.—Some day, etc.

Oh, I'll love him so fondly and truly,
And he ne'er will regret it, I know;
But he comes not, and I am still lonely,
And my life must go on just the same.
No matter how long I may bear it,
And hope for the future, and pray
That my heart may be kept pure and loving,
For someone is coming some day.
Chorus.—Some day, etc.

Columbus, Ga., Aug., 1880.

Charl-es McSwink.

TO MY OLD FRIEND TOMMY HALEY BY P. C.

I am a dandy swell—
You must all know me well;
When you see me on the street
Tis I that you meet,
Wid me physimahogany lookin' so sweet;
At all times I'm seen
All the dear creatures think
"Aint he a daisy? For him I've gone crazy,
This ilegant Charl-es McSwink.
Aint he a daisy? for him I've gone crazy,
This ilegant Charl-es McSwink.
Chorus.—Charl-es McSwink you are a daisy;
O heavens! you won me heart aisy;
Charley dear, for you I've gone crazy,
Charl-es McSwink."

In the dizzy waltz I whirl,
Wid me arm 'round a pretty girl.
I do all the stips,
I make all the skips,
To see me you'd think me a duke or an earl.
Of politeness I'm the pink,
And like a fish I can drink.
You'll ne'er see me work,
I live like a Turk;
I'm the ilegant Charl-es McSwink.
You'll ne'er see me work,
I live like a Turk;
I'm the ilegant Charl-es McSwink.

THE MAN WITH THE STIGMAS.

He came into *The News* sanctum and asked to see a Marshall paper. After he had read it he laid it down and said:

"I've got a good thing for your paper. It actually happened up in Marshall, shortly after Currie was acquitted. It just goes to show how many fools there are in the world. This fellow has killed over so many fighting scrapes in the Indian Territory and Texas, and had seen so many people get clear and so often got clear himself, that he thought there was no danger of a man being hung, no matter how many murders he committed. He was ignorant, didn't know how to read; but he was as proud and sensitive as the mischief. He was as high-strung as Currie.

"Well, what did he do?"

"He went before the Grand Jury himself. He said that he had a complaint to make, so they let him in. He told them that he wanted something done about our criminal courts—they needed reform. He went on to give his own experience: 'In the Spring of 1875 I had to correct a man who had been saying something about my stealing a horse. I was arrested right off, and actually compelled to give bond, notwithstanding it was a clear case of self-defence. I got the drop on him while he was asleep. It was more than a year before I was tried and vindicated, and all that time I had to go about with a stigma on me, or rather with two stigmas, for in the Fall of 1875 I had to self-defend myself against another man with a shotgun. It was two years before that case got back from the Court of Appeals, and all that time I was going about with two stigmas on me, or rather three stigmas on me, for in the Fall of 1875 I had to demonstrate with a barkeeper who wanted cash in advance. It was a clear case of self-defence, for I was insane at the time and not responsible—had been drunk for a week and watching for a chance to shoot him all that time. I ought to have been cleared at once, but, instead of that, there I was going about under indictment with three stigmas on me, or, rather, four stigmas on me, for on Christmas-day, 1875, my unpracticed mind got away with me, and I run a knife into a stranger.'

"'What is it you want of us?' said the foreman of the grand jury very respectfully.

"He said: 'I want to see the law reformed so that when a gentleman has the misfortune to get into difficulty, he can be vindicated right off, instead of going about with stigmas on him. I'd rather give up killing people altogether than have my more fresh stigmas put on me. Now, what I want you all to do is to indict me right off.'

"'What have you done?' asked the foreman, his eyes sticking out with astonishment.

"'I haven't done anything yet, but I am going to as soon as I get my papers.'

"'What papers?'

"'My vindication papers. I want my certificate that I have been tried and acquitted before I shoot one more man. You just indict me for killing somebody—never mind who. Just leave the name of the victim blank. Then I'll be arrested for killing—'

"'I'll come right up like a little man with any witnesses and doctors, and show that I

CALEDONIAN CLUB.

members of this club were fa-
that was objectionable only on
on the occasion of their twen-
picnic and games, which were
d Coliseum on Thursday, Sept.
of this change for the better.
urnout of people as reminded
festivals of these athletic and
men in former years, it being
ten thousand people were on
early morning was threatening,
clouds broke and drifted away,
of the day was perfect. The
te numerous, and the com-
nerally spirited enough to be
albeit some disappointment
all but inferior contestants be-
ce of the familiar faces of those
etes' E. W. Johnston, D. C. Ross
n, who by taking part in a series
nes held at Brighton Beach,
weeks previously, had come
the club, and were denied the
g. What justification the club
hese high-class performers does
the reason given appears in-
fy such action, and it seems
anadians have good cause to
h treatment. It is more than
natter will be brought before
can United Caledonian Asso-
t annual meeting. As a result
, the performances in the games
letes make specialties were ne
se witnessed in previous years.
lub have good cause to congrat-
pon the success of the meeting,
natter of receipts, which at the
be very acceptable and prove of
e organization. They had been
veral years, and every advocate
es must feel pleased to know
once more smiled upon a club
much to further the interests of
American soil. A return of the

eavy hammer—J. Rennie, 91ft.
se, 90ft., 9in.; Wm. Robertson,

mp—M. Macdonald, 9ft. 9in.; B.
ames Newton, 9ft. 4¾in.
p—James Meldrum, 38ft. 7in.; J.
; Wm. Robertson, 37ft. 2¾in.
stone—Wm. Robertson, 41ft. 8in.;
; Jas. Meirose, 40ft. 2¾in.
mp—M. Macdonald, 4ft. 5in.; A.
Newton and A. Tasker tied at
d third money.
ap—M. Macdonald, 41ft. 5¼in.;
7¾in.; John Mitchell, 40ft. 6¾in.
te run—A. C. Reid, 1; J. New-
ce, 3.
mp—A. C. Reid, 19ft. 3in.; M.
in.; John Wallace, 18ft. 7¾in.
amateurs, gold medal, value $50
al, $25.to second—Jas. B. Clark,
, in 15m. 20s.; Wm. H. Purdy,
, in 15m. 27s.
George Laing, 1, in 8m. 4s.; Geo.
.; John West, 3, in 9min.
ohn Raclan, 1, in 4m. 48s.; P. J.
m. 53s.; John Young, 3, in 5min.
two Arizona Indians, were dis-

ole—W. Robertson, 10ft. 3in.; A.
; John Wollon, 9ft. 6in.
open to all—T. Armstrong, 1,
nnis Driscoll, 2, in 23m. 18⅘s.;
4m. 28s.
A. C. Reid, 8ft. 10in.; A. M. Don-
in West, 8ft. 6in.
ace—W. Sommers, 1; J. West, 2;

George Irvine, 1, in 2m. 20s.; J.
ing, 3.
hers' sons under 15yrs.—Alex.
12½s.; J. Gilhooley, 2; A. Hay, 3.
18in. hurdles—Wm. Robertson,
lemming, 2, in 1m. 13s.; H. Rae,

J. Atchison, 1; J. West, 2; W.

een to all—John Raine, 1, in 27m.
d, 2, in 28m. 35s.; Antonio (Ari-
29m. 19s. Bob and Jim, two
e also in the race.
mp—John West, 5ft. 5in.; W.

nateur—L. E. Myers, Manhattan
; H. Gifford, N. P. A. A. A., 2.
Hotaling, c.f. 4 1 1 1 0 0 Rowe, p.-lb-c.f. 4 3 3 0 0 0
Glasscock, 1.f. 4 0 2 0 5 0 Burdock, 2b. 4 1 3 2 2 0
Phillips, 1st 4 0 0 14 0 2 Morrill, 1st. 4 0 1 2 0 0
Gilligan, 3.b. 4 0 1 1 2 0 Sutton, 3.b. 4 0 0 1 2 0
Hankin'n, s.s. 4 0 0 1 3 0 Bond, r. f. 3 1 0 0 0 0
Gardner, p.-l.f. 4 0 0 3 3 0 Powers, c. 3 0 0 2 0 0
Hanlon, M.b. 3 0 0 1 0 1 Trott, l. f. 3 1 1 3 0 0

Totals...35 2 5 24 15 4 Totals...33 6 8 27 7 2
Cleveland..... 0 0 0 0 0 0 0 0 2—2
Boston..... 1 0 0 0 0 0 0 0 *—6
Earned runs—Boston, 2. Two-base hits—Foley, John
O'Rourke, Phillips and Shafer. Three-base hit—Hotaling.
First base on balls—Boston, 1; Cleveland, 2. First base
on errors—Boston, 2; Cleveland, 3. Struck out—Boston,
2; Cleveland, 4. Balls called—Foley, 98; Gardner, 96.
Strikes called—Foley, 39; Gardner, 25. Double-plays—
James O'Rourke, Burdock and Morrill; Dunlap and Phil-
lips. Passed balls—Gilligan, 3. Wild pitches—Foley, 1;
Gardner, 1. Umpire, Doscher. Time, 1h. 55m.

PROVIDENCE vs. BUFFALO.

The contest between the above-named clubs on Aug 31 at Buffalo, N. Y., was much closer than was expected. Scarcely any scoring was done during the first time. The home team secured their two runs in the third inning, when Weidman struck at a wild pitched ball as a third strike, and went to second on Crowley's single, both scoring on Richardson's two-baser. The visitors gained their first run on Esterbrook's error and Dorgan's two-baser in the seventh, tied the score in the ninth on a bad fumble by Force, and made the winning run in the tenth inning on Bradley's two-baser and Hines' single.

BUFFALO.	T.	R.	IB.	PO.	A.	E.
Crowley, c. f.	4	1	1	3	1	0
Richard'n, 3b.	4	0	0	0	3	0
Rowe, r. f.	4	0	0	0	0	0
Hornung, l. f.	4	0	1	3	0	0
Moynah'n, s. s.	4	0	0	0	1	0
Esterb'k, lb.	4	0	1	15	0	1
Stearns, c.	4	0	0	4	1	1
Weidman, p.	4	0	0	0	4	0
Force, 2b.	3	0	0	3	4	3
Galvin, p.	0	0	0	0	0	0
Totals...	35	1	3	24	18	5

PROVIDENCE.	T.	R.	IB.	PO.	A.	E.
Hines, 2b.	4	1	2	1	1	2
Farrell, 2b.	4	0	0	1	1	0
Peters, s. s.	4	0	0	2	3	0
Ward, p.	4	1	0	2	9	0
Hornung, r. f.	4	0	0	1	0	0
Dorgan, r. f.	4	0	2	0	0	0
Bradley, lb.	4	0	1	9	1	0
York, l. f.	4	0	1	1	0	0
Hoach, c.	4	0	1	4	1	0
Bradley, 3b.	3	0	1	2	4	0
Totals...	35	2	5	28	20	2

Buffalo.....	0	0	0	0	0	1	0	0	0—1
Providence.....	0	0	0	0	0	0	2	0	0—2

Earned runs—Providence, 1. Two-base hits—Dorgan, York, Hines. First base on balls—Buffalo, 2; Providence, 1. First base on errors — Buffalo, 4; Providence, 3. Struck out—Buffalo, 3; Providence, 3. Balls called—Weidman, 17; Galvin, 48; Ward, 73. Strikes called—Weidman, 2; Galvin, 4; Ward, 9. Double-plays—Rowe and Hornung; Moynahan, Force and Esterbrook. Wild balls—Stearns, 9; Gross, 1. Wild pitch—Galvin, 1. Umpire, Walsh. Time, 2h. 15m.

THE CALIFORNIA LEAGUE.

The thirteenth championship contest of the new series of the above-named Association took place at San Francisco, Cal., on Aug. 21, when the Knickerbockers blanked the Californias, and by bunching their base-hits placed nine runs to their own credit, "only" Noian of the disbanded Bay Citys played third base, and J. Whitney pitched effectively for the Knickerbockers. Wiligrod's batting and Blakiston's base-play were the chief features:

KNICKER'S.	T.	R.	IB.	PO.	A.	E.
Willigrod, c. f.	5	1	2	0	0	0
Nolan, 3b.	4	1	1	1	1	0
J. Smith, 1b.	4	0	1	10	1	0
J. Whit'y, p.	4	1	0	1	8	1
Corpet'n, s. s.	4	2	1	0	2	1
C. Whit'y, 2b.	4	0	2	3	3	0
Angus, l. f.	4	1	1	0	0	0
Bailey, r. f.	4	0	0	0	1	0
J. Dalton, c.	4	0	0	12	2	1
Totals...	37	9	8	27	18	3

CALIFORNIA.	T.	R.	IB.	PO.	A.	E.
Taylor, p.	4	0	2	1	3	2
Nagle, 3d b.	4	0	1	0	3	0
Rice, l. f.	4	0	0	2	0	0
Stewart, r. f.	4	0	1	0	0	0
Blakiston, lb.	4	0	1	19	0	0
F. Smith, s. s.	4	0	0	1	4	2
Dallas, 2d b.	4	0	0	1	7	1
Gillette, c.	3	0	0	5	2	2
French, c. f.	3	0	0	0	0	0
Totals...	34	0	6	29	19	7

Knickerbocker...	1	1	0	4	0	0	0	3	0—9
California.....	0	0	0	0	0	0	0	0	0—0

Earned runs—Knickerbocker, 2. Home-run—Willigrod. Three-base hits—Corpstein, 1; Smith, 1. Bases on errors—California, 2; Knickerbocker, 3. Bases on balls—Knickerbocker, 2. Left on bases—California, 7; Knickerbocker, 1. Struck out—California, 7; Knickerbocker, 1. Passed balls—Gillette, 4. Wild pitches—Taylor, 4. Umpire, E. Taylor. Time, 1h. 45m.

Taylor decided out for interfering with a fielder.

The Athletics and Californias met for the fifth time this season on Aug. 22 at San Francisco, Cal. The preceding game between these clubs had resulted in a victory for the Athletics by a score of 2 to 1 after a protracted struggle of eleven innings, and an equally well-played and exciting contest was anticipated by the large assemblage present on this occasion. The Californias, however, became badly demoralized almost at the outset, and fielding badly, allowed the Athletic to score eighteen runs, only three of that number being earned. The Athletic played almost faultlessly in the field, and prevented their opponents' from scoring more than one run.

ATHLETIC.	T.	R.	IB.	PO.	A.	E.
Sweeney, p.	6	1	2	0	8	0
Denny, 3b...	6	1	1	4	2	1
Bor le, c. f...	6	1	1	0	2	0
Taylor, 1. f..	6	3	2	0	0	0
Devlin, r. f..	6	3	2	1	0	0
Carey, s. s..	5	3	2	1	2	0
M'Kinnon, lb	5	3	1	12	0	1
Curran, 2b..	5	1	0	2	5	0
T. Dolan, c..	5	2	1	7	2	0
Totals...	50	18	12	27	19	2

CALIFORNIA	T.	R.	IB.	PO.	A.	E.
W. Taylor, p.	4	0	2	6	5	6
Nagle, 3b....	4	1	3	0	5	1
Rice, l. f....	4	2	1	0	2	0
Stewart, r. f.	3	0	0	3	0	1
Blakiston, lb	3	0	1	10	0	0
F. Smith, s. s	3	0	1	2	1	5
Dallas, 2b...	3	0	0	1	0	2
Gillette, c...	3	0	0	1	1	3
French, c. f.	3	0	0	0	0	0
Totals...	30	1	6	27	16	18

Athletic.....	0	3	7	0	1	4	2	1	0—18
California.....	0	0	0	0	0	0	1	0	0—1

Earned runs—Athletic, 3. Home-runs—Carey, 1; E. Taylor, 1. Three-base hits—Smith, 1; Dolan, 1. Two-base hits—Sweeney, 1; W. Taylor, 1; Denny, 1. Left on bases—Athletic, 4; California, 3. Bases on balls—Athletic, 6. Bases on errors—Athletic, 11; California, 1. Struck out—Athletic, 6; California, 5. Passed balls—Dolan, 1; Taylor, 1; Gillette, 8. Wild pitches—Sweeney, 2; Taylor, 4. Umpire, C. A. McVey. Time, 2h. 30m.

NATIONAL vs. ROCHESTER.

The Nationals made their reappearance on their own grounds at Washington, D. C., on Aug. 30, when they played the Rochesters in the presence of a large assemblage. The game was marked by hard hitting and loose fielding on the part of the home nine, who, however, managed to secure the victory. Only eight innings were played, on account of darkness. Powell did the best batting, while Deasley's catching was a noteworthy feature of the Rochesters' play.

NATIONAL.	T.	R.	IB.	PO.	A.	E.
McClellan, ss	5	1	3	1	2	0
Mansell, l. f.	5	2	1	1	0	0
Morrissey, 3b	5	1	2	1	3	1
Derby, p.	5	0	1	1	7	1
Powell, 1st b.	5	1	4	7	1	0
Snyder, c...	4	0	0	9	5	3
Lynch, r. f..	4	1	1	0	0	0
Baker, c. f..	4	2	2	0	1	1
Gerhardt, 2b	4	1	1	4	1	2
Totals...	41	9	15	24	20	8

ROCHESTER.	T.	R.	IB.	PO.	A.	E.
Brady, 2d b.	4	1	0	2	2	1
Farrell, 3b...	4	1	0	1	2	0
Deasley, c...	4	0	0	7	1	0
Meyerle, lb.	4	1	0	11	0	0
Powell, lst b.	4	1	1	1	0	0
Clapp, r. f..	3	0	0	1	0	0
Smiley, s. s..	3	0	2	0	3	1
Daly, p.....	3	0	0	1	0	0
Totals...	33	4	4	27	8	2

National.....	0	0	2	4	1	0	2	0—9
Rochester.....	0	2	0	0	1	0	0	0—6

Earned runs—National, 5. Two-base hits—Powell, Derby. Three-base hits—Gerhardt, Clapp. First base on balls—National, 3; Rochester, 1. First base on errors—National, 2; Rochester, 5. Struck out—National, 1; Rochester, 2. Balls called—Derby, 72; Daly, 91. Strikes called—Derby, 27; Daly, 17. Passed balls—Snyder, 2; Deasley, 1. Umpire, Bielaski. Time, 2h. 5m.

These nines played at Washington, D. C., on Sept. 1, a game postponed by rain from the preceding day. The Rochesters made a run in the fourth inning on Snyder's excusable miss of Clapp's third strike, and this proved to be the only one scored by them. The Nationals after being blanked seven innings got in four unearned runs on safe hits by Snyder and Lynch, and errors by Deasley, Smiley, Farrell and Kennedy, and in the ninth Powell's three-bagger and Snyder's single earned another run. Clapp made a wonderful left-handed running-catch in the second inning, and Mansell also made a fine catch in the ninth. Meyerle in the eighth inning made a very artistic hit to left centre, on which he made three bases, although the ball was finely fielded by Baker, but he was afterwards caught between third and home and was run out. Latham umpired in a satisfactory manner.

NATIONAL.	T.	R.	IB.	PO.	A.	E.
McClel'n, s.s	4	0	0	1	3	0
Mansell, l. f.	4	0	1	3	0	0
Morrisey, 3b.	4	0	2	0	2	1
Derby, p....	4	0	0	0	10	1
Powell, 1b..	3	1	1	7	1	0
Snyder, c...	4	1	2	9	2	2
Lynch, r. f..	4	1	1	2	1	0
Baker, c. f..	4	1	0	1	0	0
Gerhardt, 2b.	4	0	0	5	1	1
Totals...	36	5	8	27	20	6

ROCHESTER.	T.	R.	IB.	PO.	A.	E.
Brady, 2d b.	5	0	0	2	3	1
Farrell, 3b..	4	0	1	1	3	0
Deasley, c...	4	0	2	5	2	0
Meyerle, lb.	4	0	1	11	0	0
Powell, lb...	1	0	0	7	0	0
Clapp, r. f..	4	0	0	2	0	1
Kennedy, c.f.	3	0	0	1	0	0
Smiley, s. s..	3	0	0	1	3	0
Daly, p.....	4	0	0	0	6	0
Totals...	32	0	4	30	17	2

Rochester.....	0	0	0	0	0	0	0	0	0—0
National.....	1	0	0	2	1	0	0	0	*—4

First base on errors—National, 3. Passed balls—Deasley, 1; Hawes, 1. Bases on balls—Rochester, 2. Struck out—National, 1; Rochester, 1. Two-base hit—Smiley. Wild pitches—Daly, 3. Umpires, Charles Tucker and Frank Sellman. Time, 1h. 50m.

CHICAGO vs. TROY.

A close and exciting game was played on Aug. 31, at Chicago, Ill., between the Chicagos and Troys. Kelly made his reappearance with the home-team, while Beals was relegated to the gate. Cassidy, Tobin and Ferguson, for the visitors, met with safe hits in the first inning, thus filling the bases, but the side was retired for a blank by sharp fielding. In the third Cassidy was first at the bat and made a three-bagger, but remained at third base while the side went out. The failure of the Troys to bat at these critical junctures was the cause of their defeat. The Chicagos were more fortunate in these two innings, Dalrymple twice making a two-bagger and subsequently scoring. Errors by Anson and Kelly gave the Troys their only run. Dalrymple's lucky hitting and fine fielding won the game for the Chicagos, who were outbatted and outfielded.

TROY.	T.	R.	IB.	PO.	A.	E.
Cassidy, c. f.	4	2	2	0	0	0
Tobin, 1st b.	4	0	2	10	0	0
Ferguson, 2b	4	0	2	3	3	0
Gillespie, l. f.	4	0	0	1	0	0
Connors, 3b.	4	0	1	1	3	0
Caskins, s. s.	4	0	0	1	3	0
Evans, r. f.	3	0	0	1	0	0
Keefe, p.	3	0	0	0	1	0
Holbert, c.	3	0	0	5	2	0
Totals...	33	1	6	21	14	2

CHICAGO.	T.	R.	IB.	PO.	A.	E.
Dalry'ple, l.f.	3	2	2	3	2	0
Gore, c. f....	3	0	1	1	0	0
Williams'n, c	4	0	1	4	2	3
Anson, 1b....	4	0	1	11	0	0
Corcoran, p..	4	0	1	0	6	0
Burns, ss....	4	0	1	3	0	1
Quest, 2d b..	3	0	0	4	3	0
Beals, 2b....	4	0	0	4	3	0
Poorman, r. f	3	2	1	1	0	0
Totals...	35	4	7	24	19	8

Chicago.....	0	2	0	0	1	0	1	0	0—4
Worcester.....	0	0	0	1	0	0	0	0	0—1

Earned runs—Worcester, 3; Chicago, 1. Two-base hits—Whitney, Corcoran. First base on balls—Worcester, 1; Chicago, 1. First base on errors—Worcester, 4; Chicago, 4. Struck out—Worcester, 3; Chicago, 2. Balls called—Knight, 97; Corcoran, 110. Strikes called—Richmond, 34; Corcoran, 48. Double-plays—Irwin, Creamer and Stovey; Irwin and Creamer; Gore and Williamson; Gore and Beals. Passed balls—Bushong, 1; Williamson, 6. Umpire, Bradley. Time, 2h. 30m.

WORCESTER vs. CINCINNATI.

The tenth championship game between the above-named clubs was played on Aug. 31 at Cincinnati, O., and proved to be one of the longest and most exciting contests ever witnessed in that city. A remarkable feature was that the contestants each scored in the same innings until the fourteenth, where the Worcesters failed to follow suit, and the Cincinnatis won by the two runs then made. The Cincinnatis commenced with a run on safe hits by Purcell and Say, aided by a passed ball. The Worcesters tied on Dickerson's two-bagger, Smith's muff of a ball thrown in by Jim White, and Whitney's single. In the third the home team made another run on Clapp's safe hit, a passed ball, and Say's two-bagger, and the visitors more than offset it by making two runs on Dickerson's two-bagger, singles by Irwin and Whitney, and slow handling of the ball by Wheeler. This put the Worcesters one ahead, and the score remained unaltered until the ninth inning, when the Cincinnatis made two runs on three safe hits, a base on called balls and a wild pitch. Stovey then tied the score on his two-bagger and Smith's wild throw. In the eleventh Purcell and Jim White led off for the Cincinnatis with safe hits, and on Knight's bad throw in Purcell crossed the home-plate. Again did the Worcesters tie the score, Bushong opening with a safe hit, going to second on Wheeler's passed ball of Creamer's hit, to third on Stovey's force hit, and home on Irwin's fly to Purcell. In the fourteenth inning Say's single, Smith's three-bagger, and Dickerson's high throw home yielded two runs to the Cincinnatis, and the visitors went out in one, two, three, as the Worcesters were blanked, Stovey and Irwin being thrown out at second after making safe hits. The fielding of Stovey, Irwin and Clapp was phenomenal, this trio accepting all of the sixty chances offered them.

CINCINNATI.	T.	R.	IB.	PO.	A.	E.
Purcell, c. f.	7	3	4	2	1	0
J. White, r. f.	7	0	1	2	1	0
Clapp, c....	7	1	2	9	2	0
Say, s. s....	7	1	4	2	3	1
Smith, 2b....	7	1	1	6	3	3
Wheeler, l. f.	7	0	1	1	0	0
Reilly, lb....	7	0	1	11	0	0
Carpenter, 3b	7	0	1	6	0	0
W. White, p.	6	1	1	0	6	1
Totals...	62	7	16	42	16	7

WORCESTER.	T.	R.	IB.	PO.	A.	E.
Stovey, lb...	7	2	2	7	1	0
Irwin, s. s..	7	0	2	0	3	1
Dickerson, cf	7	0	2	1	0	0
Whitney, 3b.	7	1	1	0	1	0
Knight, r. f.	4	1	2	2	0	0
Wood, l. f..	5	0	0	2	0	0
Bushong, c.	5	0	1	8	1	1
Creamer, 2b	3	0	0	5	2	2
Totals...	57	5	13	42	34	10

Cincinnati.....	0	0	0	0	0	0	0	0	0—0
Worcester.....	0	1	0	2	0	0	0	0	0—3

Earned runs—Cincinnati, 2; Worcester, 1. Two-base hits—Say, Dickerson. Three-base hits—Smith. Left on bases—Cincinnati, 13; Worcester, 9. Struck out—Cincinnati, 3; Worcester, 5. Bases on called balls—Cincinnati, 4; Worcester, 3. First base on errors—Cincinnati, 5. Passed balls—Bushong, 2. Wild pitches—Richmond, 3. Balls called—White, 116; Richmond, 115. Strikes called—White, 49; Richmond, 50. Umpire, William Kelly.

The Worcesters turned the tables on the Cincinnatis on Sept. 1, when they met for the last time this season at Cincinnati, O. The visitors substituted Corey and Bennett for Richmond and Bushong in the positions of pitcher and catcher, and the change worked well. Say played poorly, and his four damaging errors at critical points contributed seven of the eight runs made by the Worcesters. The other one was Will White's muff of a throw in the seventh inning. The Cincinnatis earned three of their four runs by good batting at the finish.

CINCINNATI.	T.	R.	IB.	PO.	A.	E.
Purcell, c. f.	5	1	2	2	1	0
J. White, r. f.	4	0	1	2	0	0
Clapp, c....	4	0	1	7	0	1
Say, s. s....	4	0	0	3	4	4
Smith, 2d b.	4	0	0	4	0	0
Wheeler, l. f.	4	0	1	4	1	0
Reilly, 1st b.	4	0	1	8	0	0
Carp'ter, 3b.	4	2	2	2	1	0
W. White, p.	4	1	1	0	2	0
Totals...	37	4	8	24	13	12

WORCESTER.	T.	R.	IB.	PO.	A.	E.
Stovey, lb...	5	1	0	8	0	0
Irwin, s. s..	5	0	2	0	3	1
Dick'rson, cf	4	1	1	1	0	0
Whitney, 3b.	4	0	0	0	0	0
Bennett, c...	4	0	1	13	2	0
Corey, p....	4	2	2	1	0	0
Creamer, 2b.	4	3	0	5	2	2
Totals...	38	8	10	27	17	5

Cincinnati.....	0	0	0	0	0	0	3	1	—4
Worcester.....	0	0	0	0	0	0	0	0	—0

Runs earned—Cincinnati, 3. Two base hits—Wheeler, Clapp, Knight, Creamer. Three-base hit—Carpenter. Left on bases—Cincinnati, 7; Worcester, 6. Struck out—Cincinnati, 7; Worcester, 1. Bases on balls—W. White, 3. First base on errors—Cincinnati, 1; Worcester, 4. Balls called—White, 79. Strikes called—White, 36. Wild pitches—Corey, 48. Passed ball—Bennett, 1. Wild pitch—White, 1. Umpire, William Reilly. Time, 1h. 55m.

ATHLETIC vs. GLOBE.

The above-named rival organizations of Philadelphia, Pa., played their second game for the championship of that city on Sept. 1 at Oakdale Park in the presence of about 500 people. The Athletics took the field at the start and retained it throughout. The Globes were unable to score until the seventh inning, when they bunched their safe hits, and by the aid of a few excusable errors were enabled to secure four. The second-base play of Fulmer and the short-stopping of Hague were the noteworthy features.

ATHLETIC.	T.	R.	IB.	PO.	A.	E.
Rourke, l. f.	5	1	1	0	1	0
Hague, s. s..	5	0	1	1	8	0
Mason, 1b...	5	1	1	14	1	0
Fulmer, 2b..	4	2	0	6	3	0
Landis, c. f.	4	1	0	0	1	0
Hall, r. f....	4	0	0	1	0	0
O'Brien, c...	4	1	1	2	4	0
Caperon, p..	4	0	1	2	0	0
Ryan, r. f....	4	0	0	0	0	0
Totals...	39	7	6	27	18	4

GLOBE.	T.	R.	IB.	PO.	A.	E.
Birchall, 2b.	4	0	1	1	8	0
Whiting, c..	4	0	1	4	0	3
Hocap, r. f..	4	0	0	1	0	1
Stricker, s.s.	4	0	0	0	4	1
Barber, 3b..	4	0	1	0	4	0
Berkleb'k, l.f	4	1	2	2	0	0
Lefferts, lb..	4	1	0	17	0	1
Lomas, c. f..	4	0	0	1	0	0
Totals...	36	4	6	27	16	7

Athletic.....	0	0	0	0	0	0	0	7	—7
Globe.....	0	0	0	0	0	0	4	0	—4

Run earned—Athletic, 1. Total fielding errors—Athletic, 7; Globe, 9. Bases on called balls—Athletic, 3. Umpire, William Coons. Time, 1h. 45.

CRICKET.

SCOTCH vs. ENGLISH.

The extemporized match—one day's play—between an eleven composed of Scotchmen and an English eleven (all of both sides selected from local clubs) took place at Prospect Park, Brooklyn, on Sept. 1. The lack of publicity given the meeting caused a slim attendance of spectators. The Scotch team included the brothers Scott, Greig and Mackenzie of the Manhattan Club, Swanson of the Appletons, and Messrs. Kerr, Lendrum, B. Greig, Mackintosh, Melville and Munro of other clubs. The English eleven were all from the Manhattan Club, except Messrs. Hinchcliffe of Paterson and Filmer of Staten Island. The arrangement of the match barred professionals, but Norley was allowed to bat on the English side, and his handling of the willow really won the game for the British-ers, he carrying his bat out for 61. In the second inning of the Scotch side the English wanted Norley to bowl; but this was objected to, and Captain Jackson "kicked"—as the ball-players call it—in consequence, and refused to play further. This was something before unknown in cricket here, and anything but creditable to the Manhattans. This, of course, marred the pleasure of the contest, and took all the interest out of the second inning's play. The score of the match in full given below tells the rest of the story.

First Inning.	ENGLISH.	Second Inning.
Hurlburt, run out	5	injured
Filmer, r. f.	0	b. Hamilton
Middleton st. Morris b. Mackintosh		2 b. Hamilton
Jackson b. R. Greig	15	retired to play
Norley, not out	61	c. Swanson b. Greig
Hooper c. Mackintosh b. R. Greig	6	not out
Wilson c. and b. Kerr	8	
Hayward b. Hamilton	8	c. and b. Hamilton
Hinchcliffe b. Kerr	0	not out
Castle c. Hamilton b. R. Greig	8	b. Greig
Greig c. Morris b. R. Greig	8	c. R. Greig b. Hamilton
Greig c. Morris b. R. Greig	10	b. Hamilton
Bye, 1; leg-bye, 3; wides, 2	6	
Total	119	Total
First Inning.	SCOTCH.	Second Inning.
R. Greig c. and b. Hayward	18	b. Hooper
Mackintosh c. Wilson b. Hooper	9	not out
Swanson l. b. w. b. Hayward	17	b. Hooper
R. Greig l. b. w. b. Filmer	0	
Melville c. Hurlburt b. Filmer	0	b. Filmer
Morris c. and b. Filmer	0	
Lendrum, run out	5	not out
Munroe, run out	5	c. sub. b. Filmer
Kerr c. and b. Filmer	2	
Hamilton c. Hinchcliffe b. Hooper	8	
Mackenzie c. Filmer b. Hooper	2	
Leg-bye, 2; wides, 3	5	Byes
Total	86	Total

FALL OF WICKETS—ENGLISHMEN.

First Inning	2	6	7	42	58	87	87	88	104	119—119
Second Inning	0	1	3	5	16	23				—28

SCOTCHMEN.

First Inning	22	32	35	41	41	41	80	83	62	86—86
Second Inning	1	2

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, else they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Sept. 6.

LADIES' LIST

Arnold, Ella
Adams, Nellie (Scottish p.o.mark)
Anderson, Mary
Ashton, Marie 2c.
Adams, Lucy
Adams, Charlotte
Adams, Nettie (of Golden's Co.)
Archer, Lottie
Abbott Co., Manager Emma
Adams, Lucille
Bordeaux, Eloise (2)
Boshell, Louise
Byron, Eva (burlesque "Ixy")
Bennett, Nellie (2)
Brown, Kattie (actress)
Branscombe, Bonifface, Mrs. Geo. C.
Bliss, P. R
Bruno, A
Barlow, Wilson, Primrose & West's Minstrels
Brazier, G. R.
Brazier, G. R.
Brimer, Bob
Bells, Rosie (2)
Bernetta, Millie (late of Grand Rapids)
Cook, Mrs. Maude
Cassell, Mrs. Fanny
Cahel, Jennie (of Rice's Surp. Co.)
Coghlan, Rose (leading "bizz") Co.
Copley, Elise (of Oates' Co.)
Chapman's Co., Manager Mrs. M.
Constantine, Mrs. Eveline
Carroll, May
Cawthorne, Mrs. S

GENTLEMENS' LIST

Ainsley, Willie
Aubrey, Robt. (2)
Allen, W. W.
Allen, John
Arnott, Archie (Acad. of Music, Chicago)
Amann, A. (o Acad. of Music, Chicago)
Anderson, Fred B
Armstrong, J. late of D'Ayarcy Sch'y
Armstrong, R. late of Barnum's Cir.
Allen, Tha. late of "London Sensation" Co.)
Ayzar, G. (of O'Brien's Cir.)
Amerson, H. S.
Amberg, Mr. (between)
Arumel, C. S.
Aldrich, F. (of Chas. Frank's Co.)
Arizona, Leon
(song and dance)
Altrage, Julie
Adell, John W.
Allen, Pauline (of Big 4 Mint.)
Artz, O. W.
Anderson, Frank J.
Atherton, John N.
Barnum, R. D.
Be, Frank
Baettner, Ch. (trombone)
Baker, E. (of Baker & Farron)
Brazier, Rufus
Bryant, Nelson
Barnes, Lucien
Barnard, Frank
Bandman, Dan'l
Bond, Fred E.
Brown, H. B.
Bowers & Thompson's Manager
Byron, Oliver D.
Bush, Robt
Brazzler, W. L. P.
Banks, Wm.
Beanett, W. H.
Briggs, W. H.
Bonitace, Sr., Geo. C.
Blitz, P. R
Bruno, A
Barlow, Wilson, Primrose & West's Minstrels
Brazier, G. R.
Brimer, Bob
Bells, Rosie (2)
Bernetta, Millie (late of Grand Rapids)
Bradel, Rich'd
Brown, A. (of Big 4 Mint.)
Beck, P. (late of Bandman's Co.)
Beah, F. (of Colville's Co.)
Burton, C. A.
Bell, T. (of London Circus)
Bailey, W. (of J. A. Stevens' Co.)
Buckley, Harry
Bratzler, Tom
Chappelle, W. J.
Clarke, H. G.
Cleary, L. (late of Ad Neilson's Co.
Cowles, W. B.
Carlton, H. (of Ada Gray's Co.)
Carson, Jr., Kit
Correlli, Johnson
Clarke, Kit
Codona, Harry
Carville, J. A.
Carroll, J.
Sunny SouthCo.)
Clapham, H. (of W. P. & W's Minst.) (2)
Clipper Quartette
Carroll, Jr., Rice
Chace, Wm. H. 9c
Conley, G. (of Keller Co.'s Cir.)
Conway, Hart
Custman, Lou
Clough
Cavella, Harry
Clarke, Harry
Caldwell, Chas.
Cushman, Frank
Cook, C. E. (of N. O. Minst.
Constantine, Chas.
Campbell, Bartley
Carlisle, J. Cunningage
Chrisman, Lon
Charvat, F. F.
Carlton, F. H. (musician)
Cassell, John
Conley, John
Denier, John
DuBois, C. (musician)
Cassell, John
Denier, John
DuRell, (musician)
Dearin & Dufell
Drayton, Herr (of Coup's Circus)
Diddear, J. F.
Davis, L.
DeWitt, T. H.
Washington Bros.
Dockstader Bros.
Dingle, Geo. A.
Diamond Bros. (song and dance)
Dixie, (three-demon)
DeForest, Maurice
DuRell, E. (of Sun-DuRell & DuRell)
Dilk & Wade (2)
Dunn, Frank
Daly, J. (of B. W. & Co.'s Minst.)
Deutch, W. R.
Diamond, Chas.
Dodworth, A. (care) Harvey Dodsworth)
Dorsey, W. (of Heartsof Oak Co.
Dale, Jas.
DeVere, C. N.
DeLeon, Leon
Easton, W. (agent)
Everoole, Wm.
Evans, Fred E.
Frayne's Manager, C.
Flagan, E. (of Cole's Circus)
Fawcett, Owen
Francis, Wm.
Ferguson & Flynn
K. O. Jr., Ishpeming.—We will not decide any bet as to the relative wealth of Mackey and Gould. Besides, this bet is as to which is "considered" the wealthier of the two. There are of course any number of people who consider the one the wealthier, and hundreds of others who consider the other the wealthier. We have a very decided opinion as to the matter, but we want something better than our opinion or anybody else's when it comes to deciding bets.

OLD READER, San Antonio.—I We do not know what has become of John Garrett. He has been out of the business many years, and we have no record of his death. 2. Never heard that she was his. 3. To this question we can only say that we heard of alliances prior to that, and it is scarcely likely that the party waited until 1880 for a partner, in which year the other named doubled up with the one who died before Buffalo.

PATRON, Elberon.—The bet is a draw. Neither is right. One party is partly wrong, and the other wholly wrong. Gus Williams was not born in Boston, and did not make his first appearance before the public at the Howard Athenæum. He was born in New York, as the other party says, but his first appearance before the public, or on the stage, was not made at Tony Pastor's, nor was his first appearance in this city made at that house.

M. J. N., Portsmouth.—Write him that letter in care of THE CLIPPER post-office. We will gratuitously advertise that we have it, and he will probably send for it, unless he has left orders for all letters to be sent to him. It is to be distinctly understood that this answer is not for the purpose of furnishing the addresses of professionals, and that we do not, above all, answer questions by mail or telegraph.

N. H.—It is purely a matter of individual temperament which of the two plays, "East Lynne" and "The Two Orphans," is the more effective. Both have been known to make some people laugh. Age also has a great deal to do with it, and those who would shed tears over the trials of the two orphans would laugh at the woes depicted in "East Lynne," and would be inclined to inquire what all the fuss was about.

M. E. Fuller.—Ada Vernon Dare, the trapeze-artist, has performed in Texas—certainly under another name, and possibly under that name. 2. There are no female trapeze-artist performing in Texas in 1868, 1869 or 1870 under the name of Zoa, so far as we know. About the last mentioned year there was one performing there under that name, the interpreter of Zoa. It might have been Zoa in reality.

H. T. E.—It is not equal to have pantomime at Covent-garden Theatre, London, during the Christmas holidays, for the reason that when the opera troupe is withdrawn the place ceases to be an opera-house. It is then simply Covent-garden Theatre, and during the holidays pantomimes are performed there.

Riley Sr., New Haven.—In betting that "Maggie Mitchell is over fifty-five years of age," A loses 2. That will not work. You recognize our rule by quoting it, and then indirectly demand that we violate it. Address the lady herself. We can tell you what answer you will get, but we would not make that answer ourselves.

G. W., Appleton.—1. It will of course depend wholly upon how well the public think you and your friend can play all those conflicting roles, and do comic singing besides. You are liable to get from fifteen dollars a week, or only twenty, or nothing at all. 2. You can buy burnt cork more cheaply than you can make it.

OLD READER, Cincinnati.—No, so far as we know, there has been but one Sara Stevens on the stage. The one who was at Laura Keene's many years ago is in all probability the one who is now with Kenyon's Combination. If she was the wife of John C. Heenan.

W. E. W., St. Louis.—It would be difficult to give you a "reason why" in the record of the burning of Barnum's Museum, Ann street and Broadway, in THE CLIPPER ALMANAC for 1879," inasmuch as that ALMANAC states that it was burned on July 13, 1865.

HOBOKEN.—We do not know whether she is the party or not, have no idea when she will play in this city, and are not concerned as to what business her husband, if she has one, follows.

W. R. K., Long Eddy.—1 A first-class gymnast can get from thirty dollars per week upward. 2. Barnum's list of salaries for balloon-trapeze performers, who usually have special contracts with managers.

C. C., Pittsburg.—1. Edwin Booth last appeared in your city on April 13, 1878. 2. The Barry Sullivan probably referred to by you is in England. There is also one in this country.

J. A. M., Fort Randall.—The period of gestation of Forepaugh's baby elephant, the only one ever born in captivity in this country, was twenty months and a half.

O. R., Philadelphia.—Inquire in person. Time is no, notwithstanding that there have been from time to time so many "Guys" upon the stage.

J. C., Paris.—We do not furnish the addresses of professionals. Write him in care of THE CLIPPER Post-office.

R. S., Ohio.—Go to some manager and endeavor to satisfy him that you have ability for some position on the stage.

DREAMER, Fall River.—THE CLIPPER ALMANAC for 1880, page 21, contains full instructions as to procuring a copyright for a drama or other proposed publication.

ANON.—Arnold Kiraly has performed with a regular variety show.

D. L.—The Windsor Theatre has a larger seating capacity than Booth's.

READER, St. Louis.—We do not know where they were then.

C. S., Indianapolis.—Information of that kind should be sought by attentively reading our amusement columns.

R. C. C., Boston.—P. T. Barnum had no hand in introducing Fayaka to America.

J. S. F., Louisville.—Until we have read it, we cannot say what we shall do.

INTRODUCTORY.

MONDAY, Sept. 6, '80.

We are all here, and New York is herself again, this side up with care. What with the return of our own people, the arrival of merchants from all sections of the country, and the consequent advent of the criminal classes, our hotels and boarding-houses are crowded beyond their capacity. It looks as if a business boom were pending over the city, as if the unusual quiet of the past Summer were to be succeeded by scenes of noise and bustle and a general scramble for the loaves and fishes. The political campaign will serve to add to the city's population, and before the ides of November the metropolis will be the great Mecca towards which all classes and conditions will direct their way for business and enjoyment. It rests with ourselves to make their pilgrimage pleasant and their residence among us enjoyable. The theatrical season must profit by the presence among us of these thousands of strangers, and we are encouraging and the fall business thus early point to a successful campaign along the whole line. Our army of occupation—to speak in military language in honor of the opposing candidates for the Presidency—returns to its old quarters and recruits are coming forward in great force. We have plenty of ammunition in the shape of new plays and fresh attractions of every description. At the head of each division are officers tried and true, and the rank and file of the army is full and the earnest support of the reserves. But there must be no trifling with the public; there must be no disappointments. Managers cannot afford to dismiss an audience with promises and sufficient reason. One evening last week an assemblage of some two thousand persons were dismissed from the Grand Opera-house because the star of the evening—who had frequently disappointed the public—failed to keep his engagement, not through sickness, or accident, or failure of trains to connect, but owing to "eccentricities" which are fast undermining his constitution and imperiling a professional reputation which, once lost, can never be regained. Mr. J. K. Emmet of the party referred to. We have counseled him in private against his erratic course, and now publicly we inform him that he cannot much longer be tolerated if he persists in his present course. Managers must protect their patrons, and guard them against annoyances and disappointments. This can be done by declining to engage performers who are addicted to "indisposition." For several years Mr. Emmet has been a prime favorite with the public, and so long as he does not abuse the confidence of that public he will continue to be a favorite; but, should he persist in this objectionable feature of his professional career, his popularity will desert him, and after that his descent will be rapid. This is not funny business, but friendly counsel intended to reclaim a bright and shining light from a course which has no other ending but degradation and ruin. Let him heed our warning before it is too late.

And just here we would make a few remarks to managers. The season of 1880-81, notwithstanding the fluctuations in the weather from extreme heat to unseasonable coldness, has opened fairly well. The newcomers and the new plays have been given a complimentary reception and a financial reward. Let nothing occur that shall mar this promising revival. And so, let managers be on their guard against fire. The destruction of a theatre by fire at this time would greatly interfere with the business of the entire season, not alone in the city where that fire might occur, but in every city. Therefore, managers cannot be too careful in this regard. Let orders be given to every employé in and about the theatre to exercise the most vigilant care against fire. See that the hose and hydrants are in good order, and ready for use at any moment by night or by day. Let each and every one employed about the establishment understand precisely what he has to do in case of fire. Where false alarms are started by mischievous young men and boys in the audience, let the offenders be at once arrested and rigorously dealt with. False alarms create panics which are sometimes as destructive in their results as a real conflagration would be, especially in those houses in which the means of exit are meagre. We have spoken. A vermillion season of 1880-81 for the scribes may be said to have ended, and "its soul of music shed." Soon the mammoth hotels and piers will be closed, and the army of waiters and bellboys and bathing attendants will have scattered and gone into other business. Before bidding adieu to old Coney in its new form, we propose to compose a few lines about

THE PIERS.

"The Iron Duke was a *iron peer*,"
Remarked the fair Louisa,
As on the Coney Island shore
Her form did ravishingly her.
"You're right, my darling," he replied,
"And this I'll add is true:
"That *iron* pier is one here
Both sprang from water, Lou"

.....Brother Talmage, who has been prospecting among the divers and dives of Colorado and California, has returned to Brooklyn His tour was a failure, and the party who put him on the road must be considerably out of pocket by the speculation. It was a sort of down-hill arrangement, and there were the devil's trills in the "Prisoners ready to help man and manager down Hill. Therefore it is, probably, that the reverend gentleman says that Leadville is a worse place than New York..... Sig. Operti is to lead the orchestra for the Dudley Buck Festival in Chicago in May next. Paul Merritt's to-be-issued in Berlin next October.....Constantin Steinberg, the Russian pianist, is on his way here.....Sir Michael Costa has definitely resigned the post of conductor of the Royal Italian Opera, London, it is asserted.....As in every with Edward Compton confirms the announcement of Miss Rose Leclercq's engagement, reproduced in THE CLIPPER that Adelaide Nelson died of hemorrhage. In addition to the bequests we have heretofore specified, she left to her brother Edwin one thousand pounds, to Joseph Knight of *The Athenæum* one thousand pounds, to Miss Fanny Sinclair her diamond necklace, and to Mrs. John Wood also a souvenir.

Her vocal skill to praising,
Now, in her triumph we rejoice,
Because it shows the very thing
Whereby Americans in voice
To utter a like that's merry can.
It also proves the very common
And odd hydraulic law—
That makes a Fassett (though a woman)
A thing designed to draw!

* There is no such word, James, but there might be, and if there were it would furnish the rhyme we want.—Ed.

Whenever a dissatisfied actor comes into our office, and says in regard to an article which appeared in our paper: "You lie, villain, you lie;" we feel very sorry for that man, for we know that his end is near.....The other day an actor entered a gentleman's furnishing store, and said: "I want a box of number-fifteen collars—stand up." Said the fair salesLady: "I guess you wouldn't feel much like *standing up* if you'd been on your feet all day." Whereupon he explained, and now the two are engaged to be married.....Doctor Tanner has connected himself with a lecture bureau, and is announced to come before the public at Booth's Theatre, Sept. 9. But will the Tanner lecture-bureau draw? [Bureau drawer], or will the house be as empty as the doctor was during his fast days?..... We are promised a new singer, a Miss Florence E. Davidson, who has been studying in Italy. She was last at Florence, and she is said to be another Florence nightingale.....Parents and children do not patronize Wallack's very largely. They are afraid of "The Grim Goblin," which haunts the house.....Being thrown off his balance by the "indisposition" of Mr. Emmet, Manager Poole of the Grand Opera-house had to fall back upon his "Mother-in-law".....There are as various degrees of success in theatrical firmaments as there are in the stars on high. One manager is content with a "crowning success;" another prefers "an electrical success;" while yet another prides himself on an "instantaneous success."..... Manager Poole "doubled better than he knew" when he placed on Tuesday's small bills the legend "hundreds turned away." And this was a veritable turn away, as well as "give away."..... We do not wonder that Manager Duffield was incensed when asked if she was not supported by Maurice Beluno the tragedian. "No, indeed," said she; "I support myself, and depend on no man for support."..... J. W. McAndrews, the original "Watermelon Man," threatens to get out an injunction against Doctor Tanner. What a melancholy episode that would be!.....Another new living curiosity was advertised in last week's CLIPPER. It was that cow and half sheep. This eclipses the half-horse and half-alligator curiosity of yore. We are constructing some prime sideshow attractions for Presidential-election year..... Somebody wants a party to play fair nights..... This is unreasonable. What would they do with themselves on the *unfair* nights, we should like to know?.....Jimmy, while we are taking lunch, knock a verse or two out of the machine. "All right."

I'M PROMPT YOU.
He sot beside a flyin' horse
To see his gal ride round;
But a screw got loose,
And she tumbled to the ground.
The owner raised the flyin' horse,
And stood the beauty up;
But the gal which rode she ne'er came to—
And now sleeps in the valley

.....A correspondent assures us that the Lamonts, lightning-acrobats, nightly receive thunders of applause. Long may they reign. [Thunder, lightning, rain.].....But few of them will acknowledge it, and that is why the Jolly Three—Frank McNish and the little Leland Sisters—are to be commended, for they frankly admit that they like fun.....We stop the press to announce that Dan Rice, the reformed clown, will not run for the Presidency this year, as there is no room for Colonels while Generals are in the field..... It is worth while to commend the liberality of our managers, that in those plays and sketches where picnics, clam-bakes and banquets are features, real victuals and real wines are given the poor players, who enjoy the feast like anything. "Dot vas" has been made a rousing effect an engagement with one of these troupes; but we have warned managers against him, for his presence among them would breed a famine. Such a small fellow had better refrain from feeding the menagerie elephant on stone pound-cake! No elephant will permit such an offence to go unrebuked, and the chances are that each offending boy will prove to be a tusk-a-roarer..... It goes against the grain to say that a lady but truth and justice compel us to state that Mrs. Henderson, wife of Manager Henderson of the Standard Theatre, is guilty of "Bigamy." [Which means that she has just written a play bearing that title.].....Harry Lacy and Frank Mayo went forth from the Windsor, that place reminds us of the seashore, where light houses abound.....'All the Rage' wasn't all the rage in Chicago last week.....'The Four Cohans' are to tour the country in "Fragments" this season. Counts *do* go into fragments now and then.

FACT AND FANCY FOCUSED.

Miss Laura Don, who had been visiting London and Paris, arrived here on Aug. 31.....The comic opera "The Sultan of Mocha," is to be produced in this city on the 12th .....A. S. Holbrook, an old printer of Newark, N. J., is the owner of the only known copy of the first music, died on Aug. 31 aboard the steamboat City of Troy while coming down the Hudson River.....John T. Raymond and other dramatic professionals have latterly been conspicuous at the Oriental and Manhattan Hotels, Coney Island..... Mrs. Dan Bryant is the latest addition to the latter, which reached this port on the 1st inst. .....Forty-five members of Grau's French opera Troupe, headed by Maurice Grau himself and Mlles. Paola Marie and Marie Aimet, arrived here on the same day in the Havre steamer Canada.

Mlle. Tua, the young violin-player who has suddenly become a prodigy, and who has carried off the first prize at the Conservatory, is the daughter of a Turin man-on, who, after teaching himself the violin, taught his wife to play the same instrument, and then put them in the hands of his six-year old. Afterwards the three went traveling as a musical band.....Joseph Hatton, who arrived here from England on the 23d inst., is to give readings from his novel "The Queen of Bohemia," has brought with him the dramatic version of "Edwin Drood," from his own pen, and that of the late Chas. Dickens.....During the voyage of the Canada to this port a child was born to an emigrant. The event was celebrated by a concert on board, which was given by Maurice Grau sang, and six hundred francs were realized for the benefit of the mother. The artists of the Grau Troupe opened at Quebec on the 23d inst., and will tour the Canada, and this brought in four hundred francs.

Mr. M. V. Lingham and Robert Filkins got back from England to keep his engagement as the title role of Hamlet in this city this season.....Commodore Nutt had his watch stolen from him at his saloon in Sixth avenue on the morning of the 21st inst., and the thief, Jefferson Market Police-court with the suspicion that John Morey, who had hocked him affectionately, was the unlucky individual.....Mr. J. K. Emmet has sued Mr. P. T. Barnum, and was valued by the Commodore at one hundred dollars. Morey was held for trial.....Alfred Cellier arrived here on the 23d inst. Mr. Sullivan will follow.....On the same day J. K. Emmet got back to this city from a few days' vacation, which he had taken in New Jersey without consulting the Commodore family or of the management of the Grand Opera-house.....Tom Hughes, the English author and legislator, who has for some months been in this country, was the guest last at the Academy of Music, Philadelphia.....J. H. Haverly ordered Thomas's band from the tenor from singing with the Sable Francisco Minstrels. Dixey was engaged by the Mastodon Minstrels and went to England with them, but remained on the other side, marrying a lady and engaging with the San Franciscos. Through counsel in this city the 24 inst., Dixon moved for a dissolution of the injunction, on the ground that Haverly had broken his agreement with Haverly, but the latter had with him, as alleged. The motion was opposed, and Judge Beach reserved his decision.....On the third had dissolved Dixon's connection with Haverly, but the latter had with him, as alleged. .....Charles Brahin, the English vocalist, is on his way here. He intends to give concerts.....Miss Louise Pomeroy and Al Hayman were to have left San Francisco for Australia on Aug. 28.....A private letter from Miss Nevada states that she will sing in Bologna during the autumn, in La Scala during the Carnival, and afterwards in Nice .....Henry Peakes, who is to join the Standard Theatre Troupe, has got back from San Francisco.....W. R. Hayden and J. B. Gaylord have been in that city for some time as the advance guard of W. W. Cole's Circus. They will watch last week, Sept. 20 and go through the State, preparatory to Wintering in St. Louis.....A. Kennedy continues in Frisco, where it is thought that he will remain, as mining stocks are once more booming.....Miss Fanny Davenport came to town on the 3d inst., prepared to go to work for the season.....The factory of the J. C. Goshen Organ Co., in Norwalk, O., caught fire in the paint-room on the 3d inst., and was totally consumed. It was insured for $30,000.....Mr. Bennett, of his watch last week. It cost about $450, and bore this inscription: "Presented to J. K. Emmet, Esq., by his friends and admirers of St. Louis." It is not likely that some friend will be found keeping, as the gold chain belonging to it was left.....The Baroness Burdett-Coutts is said to lose her triple's death. William Henry Wills, the English newspaper, died in London last week, was for several years her secretary and correspondent.....This appears in a foreign exchange: "At the funeral of Adelaide Neilson a man, rough-looking and dressed like a mechanic, was seen to wander about the grounds. He was the only one could seemingly stop him, and he finally burst his way right to the inner circle; then he threw one rose on the coffin and one bouquet, and disappeared as he had come, made his way back. No one knew him."..... For a few months since the same sort of incident was made the subject of comment in the newspapers set forth the prominent professional in England. The only difference is that then the plainly-clad unknown was a woman.....James Duff, who was last season at Tony Pastor's, and Miss Emily Soldene are engaged at business-manager of "A Gentleman from Nevada" Combination.....Barry Sullivan, the eccentric tragedian, has got back here from New England..... S. B. Mills and family are to return this week.....Frascuelo, the Spanish bull-fighter, has been severely hurt at his favorite sport at St. Juan de Luz.....Mme. Judic, it is announced, is to come to America next Summer.....Patti, Nilsson and Cepella (Camilla Urso) are here on Sept. 1 from Europe, and this week appears at Niblo's.....Sig. Operti is to lead the orchestra for the Dudley Buck Festival in Chicago in May next. Paul Merritt's to-be-issued in Berlin next October.....Constantin Steinberg, the Russian pianist, is on his way here.....Sir Michael Costa has definitely resigned the post of conductor of the Royal Italian Opera, London, it is asserted.....As in every with Edward Compton confirms the announcement of Miss Rose Leclercq's engagement, reproduced in THE CLIPPER that Adelaide Nelson died of hemorrhage. In addition to the bequests we have heretofore specified, she left to her brother Edwin one thousand pounds, to Joseph Knight of *The Athenæum* one thousand pounds, to Miss Fanny Sinclair her diamond necklace, and to Mrs. John Wood also a souvenir.

CITY SUMMARY.

"TIOTE" will hold the stage of Daly's Theatre until Thursday, Sept. 21, when the popular season is to be inaugurated by the production of an entirely new comedy by an American writer. A revival of "The Big Bonanza" is promised during the season. Among the company will be James Lewis, Charles Fisher, Harry Lacy, Harry Lee, Harry Conway, Charles Leclercq, J. E. Brand, Mrs. G. H. Gilbert, the Misses May Fielding, Ada Rehan, Maggie Harold and Fanny Morant.

JOSEPH WHERLOCK, owing to an attack of inflammation of the kidneys, was unable to appear in "Two Nights in Rome" several nights the past week in the Union-square Theatre, and George Devere acted Gerald Massey. Frank Mordaunt withdrew from the cast after Sept. 3, going to Boston to join the "My Partner" Combination, and Charley Stanley supplied his place here.

VAL VOSK, ventriloquist, arrived here from Europe Aug. 30.

SARTH & MESTAYER have reason to congratulate themselves upon the liberal attendance that has been attracted to Haverly's Fifth-avenue Theatre since our last report by "The Tourists," which, although it has been played through two engagements in this city last season, seems to have lost none of its magnetic powers.

"AROUND THE WORLD" remains the attraction in Niblo's Garden.

THE OPENING of the San Francisco Minstrels' season took place Aug. 30 in the presence of a very large audience, who cordially greeted all the old favorites, and gave the newcomers a kindly welcome. The rising curtain revealed a handsome parlor, illuminated by a chandelier, with globes of a pale-blue tint. The semi-circle contained fourteen performers in the front row, and behind these stood six madrigal boys and three musicians, making a total of twenty-three, nine being instrumentalists. Billy Birch was on the bone-end, Charley Backus on the tamble, and A. C. Moreland, who made his first appearance here, officiated as interlocutor, and discharged his duties in a thoroughly satisfactory manner. The performances opened with the overture of "Raymonde," during which a gire was sung by the sextet of boys—Masters Clegg, Whitman, Walters, Sahm, Meyer and Dignam. H. W. Frillman's powerful and resonant bass voice was effectively heard in "A Hundred Fathoms Deep;" Arthur Cook the tenor sang "Essie Dear" in a pleasing manner; Charley Backus in "The Song of All Nations" gave clever imitations of an Irishman, a Dutchman, a Frenchman and a Spaniard, and in response to a double encore spoke in imitation of the ringmaster of Barnum's Circus, and also of P. T. Barnum, while Adelaide Nelson's entrance from the arena, both of which elicited much applause. W. F. Bishop, by vocalizing "The Moss Trooper," evinced the possession of a good baritone voice; Stanley Rucker, who has been singing with Tom Hague's Minstrels in England for eight years past, made his American debut, singing "Last Night I was Dreaming of You." He took the audience completely by surprise, because, judging from his almost Herculean proportions, they would have expected to hear him sing "Rocked in the Cradle of the Deep" in a sonorous bass voice, rather than the song named in clear, rich and liquid alto tones. He has a phenomenal voice, sweet and pure as a woman's, and it is of good compass, thoroughly under control, and was skillfully used. A torrent of applause caused him to sing again the last verse of the ditty. Billy Birch sang the comic song entitled "Billy's Dream-book" with so much gusto that he was compelled to repeat it. T. B. Dixon was billed to sing "Sally in Our Alley," but was restrained from appearing by a legal processissued on behalf of a well-known manager. The injunction was, however, dissolved Sept. 3, and Mr. Dixon appeared that night. The first part concluded Arditi's "Garvotti," singing by the sextet of boys, and a song and march, the words by Frank Dumont and the music by W. S. Mullaly, entitled "The Dandy Colored Waiters," given by a number of performers, led by Birch and Backus, all being appropriately costumed and bearing in their hands white dinner-plates, with towels thrown over one arm. The olio was opened by Harry Kennedy and his puppets, and his ventriloquial dialogues and songs proved highly diverting. Master Joseph Clegg sang "By the Sad Sea Waves" quite tunefully, his voice being clear, distinct and powerful; Johnson and Powers gave "Domestic Troubles," a fresh act and some new songs-and-dances, which met with especial favor; George Thatcher sang a new song entitled "A Row of Tenement-houses," but his more familiar specialties—in which he sang "Sweet Marie" and the Novelty Four—Emma Whitney, John F. Whitney, Lizzie Hunter and Lester Howard—in their sketch called "Rehearsal in the Parlor" were also received with marked approval. Billed Sept. 6: Alice Bateman and Willis Pickert.

THE NEW COMPANY appeared at the Volks' Garden last week, including Frank E. McNish and the Leland Sisters—Rose and Jennie—in their new sketch entitled "Stolen Fun," in which they elicited much merit and earned a liberal share of approval; Paddy and Nellie Bryan presented for the first time their latest production, "Metamorphoses," and their efforts in it seemed to be much enjoyed and made a favorable impression; Clooney and Ryan provoked screams of laughter in their German specialties; Wilson and George Reynolds in songs-and-dances, Weston and Hanson in the musical act "So You Say," M. F. Drew as "Bob the Bootblack," and Lottie Grant in character-changes also acquitted themselves creditably. A capital programme was brought to a successful conclusion by A. W. Aiken's sensational drama entitled "The Molly Maguires," introducing Jerry Cohan in the principal part, and affording him an opportunity for a prolonged effect, there is no underplot to complicate matters, the story is direct and the incidents are naturally developed, and the action moves with the precision of a skillfully constructed piece of mechanism until the denouement is reached. As it is now played by the company which will act it throughout the country, we append the cast: *Prologue—Time*, 1860.—Max Strauss, Jos. W. Shannon; Bob Sampson, Geo. R. Edeson; John Larkspur, Samuel K. Chester; Oliver Thornwike, L. Eddinger; Old Peck, John W. Shankson; Mrs. Strauss, Annie Boudinot. *Characters in the play—Time*, 1877.—Max Strauss, Jos. W. Shannon; Bob Sampson, George R. Edeson; Baron Mobetzki, George Parkes; Gendarme Cantilla, Charles Dade; Cyril Brinkworth, H. S. Duffield; Henry Brinkworth, S. K. Chester; Gaspard, B. Wharton; Clara Strauss, Miss Cora Tanner; Miss Adelaide Plummer, Miss Laura Le Claire. Mr. Shannon's portrayal of the German Max was a gem of quiet and artistically natural, and in the scenes requiring the display of great emotion his acting was intense, yet suppressed, showing a liberal quantity of reserved force. His dialect was not too pronounced, and he delivered his lines with a slight accent, such as an educated gentleman might not be able to get rid of even after a long residence in an English country town. The character ranks far above the ordinary stage Dutchman. George R. Edeson was peculiarly happy as Bob Sampson, a slightly exaggerated prototype of a well-known class of Americans, and he skillfully avoided the temptation to over-act, which was great. He is an expert delineator, and the result of his work was a deal of merriment. S. K. Chester quite consistently depicted the villainies of Larkspur, who reappears in the play a conscience-stricken man, under the name of Brinkworth. George Parkes and Charles Dade did some good work as the two Italian adventurers. H. S. Duffield played the youthful American lover, Cyril Brinkworth, ardently and vigorously. Miss Cora Tanner's acting was unforgiven. In the earlier scenes she was artlish and listless, and we began to fear that the good reports we had heard of her lacked foundation, until in one or two scenes requiring the exhibition of emotion she surprised us by the display of dramatic ability. She has the making of an excellent actress, but requires a good school to properly develop her powers. Miss Laura Le Claire deserves a word of praise for her conscientious portrayal of Alsace Bateman, and the other characters were in competent hands.

THAT NIBLO'S GARDEN may be considered the home of spectacular drama in this city is evinced by the phenomenally large audiences which crowded the auditorium the past week to witness the Kiralfy Brothers' revival of "Around the World in Eighty Days," reproduced Aug. 30. In Leauty of scenic mounting, gorgeousness of costumes and appointments, and in its entire general effect the present production far surpasses all others previously given in this city by these enterprising managers. All of the scenery had been freshly painted, and the dresses were new, many of them being remarkable for the taste displayed in their design, and for the harmony of color produced by the artistic blending of the varied tints. The ballets, of which there were two, were especially effective, being led by Mlles. De Rosa and Cornis, ba and Mons. Arnold Kiraliy, all of whom had long ago established their claims to artistic excellence, The first, entitled "Homage to the Beauties," in the second act, included nine distinct movements, which, given under the glare of calcium lights diffused at times through various-colored mediums, presented a realization of a dream of fairyland. The other, in the fifth act, gave us a novelty in the shape of a bric-a-brac ballet, which was highly pleasing, and this was a prelude to the more familiar, yet ever entertaining "Congress of all Nations." Although the names of forty-seven persons appeared in the cast, the duties of most of these were so slight that they demand no further attention than to say that all were satisfactorily discharged. Miss Helen Tracy's Aouda was praiseworthy, and during the earlier portion of the drama she was the object of the keenest attention because her costume displayed her physical charms, of which nature has been bountiful to her, to no disadvantage. Miss Charlotta Evelyn is to be complimented for an effective portrayal of Nemea. Aouda's sister, and no fault could be found with Miss Alice G. Sherwood as Betsy, or with Miss Louise Dempsey as Nakihara. Harry Talbot's Passepartout was even and consistent, and gave clear evidence of artistic work. E. J. Buckley was effective as Miles O'Fake; Russell Barrett played the detective, Fix, admirably; E. A. Locke as Passepartout was comical, and created a deal of laughter; E. S. Tarr made a telling hit as Mr. Blunt, the Calcutta magistrate; L. F. Rand gave a good portraiture of Sir Roger Shendryn, and Charles Howard as Arthur Maydew and A. H. Denman as Foster Jones were satisfactory. As is generally the case in this spectacle, the performances on the first night did not terminate until long after midnight; but during the week a considerable gain in time of representation was made nightly.

THE GRAND OPERA-HOUSE was closed Aug. 30, in consequence of the "indisposition" of J. K. Emmet. When at a quarter of eight it was discovered that Mr. Emmet had not arrived to fill the theatre, Manager Poole decided not to open the doors of the auditorium, although thousands of people crowded the vestibule and vicinity, anxious to buy tickets. After they had been notified of the condition of affairs, those who parted quietly with their money closed the following night, but was reopened for a matinee performance Sept. 3, when "Our Mother-in-law" was performed by the company supporting Mr. Emmet, and it continued the attraction the rest of the week. The attendance under such circumstances was naturally light.

WILLIE EDOUIN'S SPARKS COMPANY, acting "Dreams, or Fun in a Photograph Gallery," opened in an uptown theatre Aug. 30, and played throughout the week to large business, the legend "Standing-room Only" being displayed in front of the house almost nightly. The piece, which was reviewed in our past issue, is being constantly improved and condensed, and there is now little doubt that it will achieve the success hoped for.

THE ONLY CHANGES in the programme at the Theatre Comique which have been made since the opening of the season have been the occasional variation of the songs sung by Jennie Morgan. "The Mulligan-guard Picnic" continues to attract audiences which overcrowd the auditorium; everybody seems pleased with it, and as it bids fair to run as long as most of the pieces which have been given at this house, Managers Harrigan & Hart display their wisdom in "giving it its head" and bearing with patient resignation the embarrassment of riches which it entails upon them.

THE VARIETIES resumed last week at the London Theatre have had the effect of keeping business up to its usual mark of briskness. The Big Four—Smith, Waldron, Cronin and Martin—furnished plenty of merriment, and were warmly applauded in their acrobatic and pedestrian specialties; Campbell and Burke ably rendered their character-changes, and met with a cordial reception; the Gregory Brothers—Chas. and George—performed on the double horizontal-bars in a dexterous and daring manner; and T. F. Kerrigan in his solos on the Irish bagpipes seemed to afford satisfaction when he appeared in conjunction with Dan McCarthy, the whose jig-dancing was efficiently executed. The Misses Scholcraft and Coes, Sharpley and West, Kitty O'Neil, the Four Emeralds—Gibbons, Russell, Kennedy and Magee—the Chamberlins, Lizzie Derious and Prof. Parker's dogs are announced for Sept. 6.

MAURICE GRAU'S OPERA-BOUFFE COMPANY are to commence a season in the Standard Theatre Sept. 13, singing for the first time in America "La Fille du Tambour-major."

THE LAST REPRESENTATIONS of "The New Evangeline" in Haverly's Fourteenth-street Theatre are to be given this week.

"THE NEW EVANGELINE" was acted for the first time in this city in Haverly's Fourteenth-street Theatre Aug. 30 by E. E. Rice's Company, which is to play it through the country this season, the distribution of characters being: Evangeline, Miss Jarbeau; Gabriel, Miss Louise Searle; Catherine, Geo. K. Fortescue; Eulalie, Miss Rose Dana; Felician, Miss Jennie Calef; Le Blanc, Ed. Chapman; Peter Papyrus, Chas. Groves; Capt. Dietrich, J. W. Ransone; Bazil, also King Boorioboola Gha, Max Figman; Lone Fisherman, Harry Hunter; Hans Wagner, Miss Pauline Hall; Policeman, George A. Schiller; Jailer, Miss Annie Summerville; Carry News, Jessie Calef; Floraletta, Elia Winner; Abbernergezza, H. M. Morse; Hellosqueezer, Horace Frail; Knockemendways, Miss Gerrie Gerry; First Fisherman, Miss Maude Turner; Second Fisherman, Nora Sigerman; the heifer-dance by Cohen and Turner. The changes in the burlesque, music, etc., were noted by our Boston correspondent at the time of the original production there of the present version. It was handsomely mounted here, and attracted a good attendance, considering that we are again suffering from the effects of high temperature. It will be noticed that many of the principal characters are played in a manner artist

"OUR FLIRTATIONS," a new American three-act comedy by James Bird Wilson of *The* (Cleveland, O.) *Plaindealer*, was produced at the Park Theatre, Philadelphia, Aug. 30, for the first time on any stage. F. F. Mackay and Louise Sylvester's Comedy Company being cast in it as follows: Richard Raymond, an old comedian, led astray for a day, the victim of a slight flirtation, F. F. Mackay; Percy Vere, a train-boy, with a winning flirtation, Edwin Hammond; Lieut. Hugh Hastings, home on a furlough, nephew of Raymond, and the affianced of Laura, quite free at flirtations, W. A. Whitecar; Frank Fleetwing, conductor, off duty, but too busy for flirtations, Edward Francis; Roger Ruffin scorns flirtations, but looks out for involuntary contributions, Jerry Taylor; Laura Lightheart the old comedian's niece, with a scheme on hand, and the greatest flirt of them all, Sara Seeker, made to order for the occasion, with a very peculiar flirtation and an inquiring mind, Miss Louise Sylvester; Fanny Fleetwing, the conductor's wife, with a serious flirtation, but gets home safely, Miss Belle Melville; Merry Mystie, a special friend of Laura, no flirtation of her own, but willing to assist, Miss Kate Griffiths.

The piece opens with a scene in a Pullman parlor-car, in which are all the characters of the piece, except Roger Ruffin. Laura Lightheart is smitten at once with the handsome face and gentlemanly manners of Percy Vere, the train-boy, who he also is smitten with her. Percy leave the wares he is peddling, and, in the disguise of an English swell, to spend the day at the picnic to which Laura and others are going on their way. Much amusement, as well as some annoyance, is afforded to those in the car by Sara Seeker, an eccentric old maid, who makes herself known to the members of the picnic-party, insists on accompanying them, and confesses a violent affection for Richard Raymond, the old comedian's friend, greatly to his annoyance. At the picnic-ground the flirtation between Percy and Laura, the young lady failing to penetrate through his disguise, continues, and quite a serious flirtation is indulged in by Mrs. Fanny Fleetwing and Lieut. Hastings, who is the affianced lover of Laura. The audience learn from Percy that he is the son of a wealthy but respectable parents, and that, in consequence of a quarrel with his father relative to his going upon the stage, he left home at an early age, and, suppressing his real identity, has carried on a business in his present calling of a train-boy. The old comedian lies down on a mossy bank to take a nap, all the others having strolled off in various directions and left him alone. Roger Ruffin, a tramp, comes in and is on the point of robbing Raymond when that child of Thespis wakes, struggles with him and calls out for help. In the excitement of the moment Percy Vere rushes on the scene divested of his disguise, and thus discloses himself. The tramp lives to go to a country-hotel to await the train that is to take them home. Lieutenant Hastings and Fanny Fleetwing are about to elope, when their guilty purpose is frustrated by Miss Seeker who induces Fanny to give up Hastings and be true to her husband. The lieutenant implores Miss Seeker not to expose his little *fauz pas*, and she consents on condition that the lovers shall be united in the bonds of Laura Lightheart, to which he consents, and lo! Miss Seeker, divests herself of her spectacles and her other habiliments of old maidenhood, and Laura Lightheart stands revealed. Percy has meanwhile received a letter from his father begging him to come home and take his father's place in a large and prosperous business from which the old gentleman wishes to retire. Both of these things he cheerfully consents to do, and as his happiness being made complete by having Laura bestow her hand upon him. The dialogue in this play is somewhat verbose and prosy, and the whole piece is lacking in opportunity for good acting. F. F. Mackay's part of Raymond affords him no scope for the display of his ability—he make-up was faultless, but many of the lines he had not seem to endeavor to embody any individuality but his own. Indeed, there was little or no chance for him to do so, this part as well as all the others, save Miss Seeker, being merely what would be called on the variety or minstrel stage "straight business." Louise Sylvester as Sara Seeker gave a fair portrayal of an eccentric old-maid, though the impersonation was much inferior in all respects to her Theodosia Goldburn in "Frank Mayhew." Of the others all that need be said is that they did in a thoroughly satisfactory manner all that their parts required. Perhaps, however, special mention should be made of Miss Kate Griffiths, who, though she scarcely speaks a line during the entire piece, doubles with Miss Sylvester very nicely. Thus she has an entire fac-simile make-up to Miss Sylvester as Laura Lightheart while Miss Sylvester is personating Sara Secker, and a dito for Miss Sylvester as Miss Seeker when Miss Sylvester is personating Laura Lightheart. The changes by both ladies were very neatly and quickly made, and mystified the audience considerably. The piece, the curtain falls, Miss Sylvester, as Laura Lightheart, introduces Miss Griffiths as Merry Mystie, a young lady friend who has kindly aided her in her disguise-frolic. There is a good deal of vocal music in the piece, solos, duets, quartets, choruses, etc., being liberally distributed throughout the three acts. J. Chum, musical director of the company, has composed expressly for the play all of these musical numbers save a medley, and even that has been specially arranged by him. The music, with the exception of two numbers, is not of a character likely to become popular—not because it is not good, but because it is too good, as it is of a class which is above the character of the play. The two exceptions noted are a double song-and-dance and a plantation jubilee-hymn. The former, "Effie Bells," was really very taking and pretty, and just the thing to please all neat song-and-dance artists and their audiences. The jubilee-hymn, "Oh! De Night," is a lively, catching air, and will be a bonanza to performers who want a new jubilee-end-song. In the picnic scene Edwin Hammond sang "Little Girl I am in Sin," and a duet with Miss Griffiths, both accompanying themselves on the banjo, and did a very neat double song-and-dance with the same lady. In the same scene F. F. Mackay gave a really very clever imitation of a Frenchman delivering Othello's address to the Venetian Senate, and recited Edgar A. Poe's beautiful poem "The Bells" in such a manner as proved him a thorough master of the elocutionary art. The scenery comprised only three sets—one for each act. That for the first, representing the interior of a Pullman parlor-car, was very fine, and reflected credit upon Walter W. Burridge, scenic artist of the Chestnut-street Theatre, who painted it expressly for the company to take with them on their travels. The car is not seen from end to end, as in the "Tourists," but from side to side. The picnic-ground in the second act was also a handsome scene, but that for the third act—the parlor of a country hotel—was neat and appropriate. Business light. Leavitt's Vaudeville Company opens Sept. 6.

NEIL BURGESS AND HAVERLY SEPARATE.—We give a synopsis of our San Francisco, Cal., correspondent's letter, dated Aug. 20, which failed to reach us in season for our past issue: "The Widow Bedott" was the curtain on the 15th week of prosperity at the Standard Theatre, standing room only being almost nightly displayed. It is a matter of regret to chronicle that at the expiration of the present engagement, Aug 30, the hitherto pleasant relations existing between J. H. Haverly and Neil Burgess will be abruptly terminated, with a lawsuit as the result. Since the first week of their engagement here Neil Burgess and J. H. Mack, Haverly's agent and business manager of 'The Widow Bedott' Combination, have not been on speaking terms. The whole quarrel grew out of a dispute as to whose name should occupy the more prominence in the advertisements and three-sheet posters which monopolized every back and billboard in this city. Mack believed that his name and Haverly's should appear in the largest and boldest type, while that of Burgess should appear at the bottom in smaller letters. As Burgess owns a one-half interest in the company, and as he believed that his reputation as the engrossing widow was more of an attraction than Haverly's lithograph or the announcement of J. H. Mack's being the agent, he naturally objected, and requested that more prominence should be given to his name. Mack declined to do this, and Burgess discharged him, but afterwards reinstated him. On consultation with his lawyer, Gen. Barnes, Burgess was advised to throw up his contract at the conclusion of his engagement in this city, and thus the matter stands. Mack and Charley Blanchette return to Chicago, Ill., and Neil Burgess will spend two weeks of his honeymoon with his fair bride, Miss May Taylor, among the orange-groves of Los Angeles. ..... The three-act comedy of "Upper Crust" and the burlesque of 'Little Amy Robsart' have been the programme presented during the week at Baldwin's Theatre. In the piece of C. B. Bishop as the foremost figure, carries off all the honors. As Barnaby Doublechick in 'The Upper Crust' and as Queen Elizabeth in the burlesque he received deliberate and serious assistance to keep his audiences almost in one constant roar of laughter. Theodore Roberts, a society amateur, appeared as Wayland Smith, and his performance was very creditable. 'The Upper Crust,' which was produced for the first time in America Aug. 18, was cast thus: Sir Robert Boobleton, Bart., James O'Neil; Mr. Barnaby Doubleheck, C. B. Bishop; Walter Wentmore, Fred De Belleville; Lord Hesketh, A. D. Bradley; Tiptho pe, F. N. Thayer; Norah Doublechick, Adeline Stanhope; Kate Vennimore, Eva West; Lady Boobleton, Annie Adams ..... 'Prince Methusalem' was produced at the Bush-street Theatre 28, but has not as yet achieved the success which I think awaits it. It served to reintroduce Miss Helen Dingeon, who, after a two years' absence, returned to her native city, where she bids fair to achieve a triumph. 'The Carnival of Rome' will be the next opera, for which Ben Clark has been engaged as tenor..... Business has been very good at the Adelphi Theatre, where Hallen and Reed, after a year's absence in Australia, put in a first appearance 15, and was warmly received..... At the Bella Union Mike Arling and Stanley made their professional debut in the olio, and has been a decided success. The next production will be 'Light Cavalry,' revised and adapted by Harry Gates, which will receive its first production here in English, 5. Lurline, Aug. 28, Sunday, date of my last letter there has been a very marked increase in the attendance at the Baldwin, due to the merit of the following: "The Upper Crust" and "Little Amy Robsart.' 'True to the Core' will be produced 30 in an elaborate manner, and at the completion of which run of the mustrapup will be permitted that honor Nimon and Conway, who, by telegram from Manager Mahaffie states that he has secured 'A False Friend,' 'Gilded Slave,' Jarrett & Rice's 'Fun on the Bristol,' Sarlih, the Yokes Family and others. Business has been poor indeed at the Bush-street Theatre, all through 'Prince Methusalem' deserving better recognition. The music is sparkling, the cast excellent, the co tumes are elegant, and it is a matter of surprise and regret as well that lovers of good music do not patronize this pretty theatre in larger numbers, especially as equally enjoyable operas are and have been rare. 'The Prince' will claim the public favor until Sept. 6, when 'The Royal Middy' will be revived on the occasion of Max Freeman's benefit, with Emelie Melville in the principal role. Max Freeman as Dom Januario, Rachel Noah as Donna Antonia, Clara Jacobi and Sylvia Gerish as Donnas Antonia..... At the Standard, where 'The Widow Bedott" Combination have concluded to remain another week, business has been booming, and each of the performances during the week has been witnessed by a crowded house. Cards have been issued announcing the wedding of Neil Burgess to Miss May Taylor, dart Sept. 6. Charles Blanchette, with an eye to business, suggested that the wedding should be in the California Theatre, where the principals should be united between the acts of the comedy, and the entire 'Frisco public and their dollar should be invited; but, as the lady naturally made objections, the scheme fell through. After confirming the separation of Burgess and Haverly, our correspondent continues: This company will be known as Neil Burgess' Comedy Company, and opens on the Pacific Coast under the name of 'The Widow and Elder.' C. H. Blanchette was offered the position of manager of the new company, but he declined. George W. Stoddart is acting as manager for the present, although anxious to cast the burden on Mr. Blanchette, who will remain with the party until he receives instructions from Mr. Haverly..... Since Harry Gates has assumed the active management—for he really is the power behind the throne—the Tivoli has become one of the recognized places of amusement in this city, and is nightly patronized by large and well-pleased audiences. Von Suppe's 'Light Cavalry' is up for a long run, and Hattie Moore appears to excellent advantage in the title-role. Willie J. W. Jennings has terminated his engagement at the Bush-street Theatre, in order to proceed to New York..... 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OUR BOSTON CORRESPONDENT, under date of Sept. 5, chronicles the Knights' return from their crusade abroad and the revival of the late A. W. Young's "A Dangerous Game:" "The openings for the season in Boston, Mass., continued Aug. 30, when the Gaiety Theatre, fresher and prettier than ever before, commenced its third term, under the continued management of Jason Wentworth. The attraction was the first appearance in America since their European tour of Mr. and Mrs. George S. Knight, under the able management of H. J. Sargent, in 'Otto.' Mr. Knight's performance of the title-role of the latter has undergone but little change since last seen upon these same boards, and was the same dry, droll and correct assumption, enlivened and freshened by the introduction of new songs, the best of which was 'O George, Tell Them to Stop.' His different instrumental solos, the recitation of 'The Water mill' and the a parody on Casablanca,' and the funny fit scene were, of course, good, and elicited much approbation. Mrs. Knight was the Lucette. She is certainly a more finished vocalist, and her power selections, 'Waltz with Me' and 'The Clang of the Wooden Shoe,' displayed her powerful voice to advantage. Her xylophone-solo was so well liked that a repetition was necessary. Both Mr. and Mrs. Knight received abundant applause, and during the evening several recalls before the curtain. Among the supporting company was seen the familiar and matured but still handsome face of Irene Worrell, who made her first appearance in our midst for several years as Christine Muller, which was performed very acceptably, and so were the parts of Mrs. Freely by Mrs. D. B. Vandereu, Gottlieb Muller by C. F. Herbert, Benjamin Freely and Old Bill by Robert Brower, and Dick Freely by Harry Pierson. A. Lindsay, an English actor, made his American debut as Casper Beck. The performance evidently went somewhat nervous, and acted too much. Maurice Strafford as Adolph Morton was also ill at ease. E. A. Kuhn, musical director for Mr. and Mrs. Knight, presided over the orchestra of ten pieces. There was a good attendance the opening night, and it was largely increased at later performances of the week. Otto will be kept on till Sept. 20, the attraction to follow 13 is Leavitt's Mammoth Specialty Company ..... Jarrett & Rice's New Departure Combination entered upon their season's stay at Hyde's Park Theatre Aug. 30, performing in their popular comedy-oddity 'Fun on the Bristol' in presence of a large audience, and continued to draw well, considering the rather uncomfortable state of the atmosphere. The entertainment has been seen and liked in this city before; and while the present organization is not as strong as the whole, as the former, it contains the best of the old party, and the new members are good in their respective lines. The varied portion being a continuous round of specialties, it was exceedingly well received. The dialogue has been freshened more than a little, new songs and specialties having been introduced, and the scene representing the cabin of the Bristol was a most natural copy of the original, and immediately recognized. This company remains the present week, and on 13 will be followed by Barton & Comley's company in B. E. Wood's 'Lawn Tennis,' rehearsals of which have been progressing the past week. The members are John Howson, Digby V. Bell, James Barton, J. C. Armand, F. W. Lennox, Lillian Brooks Bell, Hettie Tracy, Mrs. J. H. Reeve, Marie Jansen, Adelaide Charlton and Jessie Williams, musical director. Mrs. C. J. Johnson was engaged, but, not being well enough to prepare for the opening, resigned in favor of Mrs. Reeve. A new song has been introduced in the second act—an afterthought on the part of the author. It is what he calls an operettina, founded upon the nursery rhyme of 'Jack and Jill,' and is entitled 'Jack and Dill,' and is a complete opera on a small scale, without dialogue. Clara Morris appears 20 ..... The second week of James A. Herne's 'Hearts of Oak' at the Boston Museum has been attended by fair-sized audiences. The infant, who plays her part so well, is Lillian Pierce Snow, daughter of E. E. Snow. Manager Sargent has kept on one week longer, and on 13 F. S. Chanfrau comences his ninth annual engagement, appearing, of course, as Kit, supported by the regular company, with the addition of Mr. Price, Dan J. Macginnis, C. Leslie Allen, H. E. Chase, George R. Parks, J. T. Craven, Otis A. Skinner, S. E. Springer, J. W. Taylor, Welsh Edwards, Margaret Elmer, Rachel Noah, Mrs. Neil A. Pennoyer and Tony Denier. A new drama, similar in construction to 'The Two Orphans,' has been secured, but probably will not be brought out before another season. Stage-manager Napier, formerly of Chanfrau's theatre, has returned from a brief visit to Europe, and bride are visiting friends in Concord, N. H. Dr. Tompkins has returned from the Glen House. Eugene Foster and W. H. Quinlan will commence their fifteenth consecutive season as ushers at this establishment—the to great term of service on record in this city, and enabling them to be designated as veterans. The run of 'A Boston Museum 'A Dangerous Game' was revived 30, giving opportunities for fine acting on the part of William Warren, Charles Barron, Jr., Mrs. Vincent, Miss Clarke, and Miss May Davenport in the several roles of Foopin, Tillepreux, Henri Morrson, Pauline, and Genevieve. They were ably seconded by the Misses Rose Temple and Mary Shaw, and the Messrs. G. W. Wilson, J. Burrows, J. Nolan, and Alfred Hudson and others. The play was beautifully mounted, and is an earnest of what we are to expect in the future. The first set, representing the exterior of the Baron's chateau, with a brook of real water, was a most natural scene in all its details, and no less complete was the Japanese drawing-room, while the less showy study was perfect in its contrast and relief from the preceding. The play evidently more than pleased the very large audiences assembled during the week, notwithstanding the muggy weather. On Aug. 30 Manager Field generously gave two tickets to witness the initial performance to each of the fifty-three artisans who worked so faithfully in finishing the theatre by the appointed time. A Dangerous Game' will be continued another week. The sum of $45 has been sent the Franklin Typographical Society by Manager Field as their share of the premiums resulting from the auction-sale of the tickets for opening night. Mr. Field has been tendered a vote of thanks, and elected an honorary member of the society. The Hall of Columbus will undergo improvements next season. The decorators Stephen & Co.....The Globe Theatre, under the continued management of John Stetson, reopens 6 with 'My Partner.' Stetson will be seen to be assisted in the business departments by Charles Burnham, who has already entered upon his duties; W. J. Bingham, who occupies his former position, and Martin Drake in the box-office. The new act-drop, which was to have been painted by Orrin Richards, will not be hung till later, that artist having his hands full in painting the front of the house and the new scenery for 'My Partner.' The poet Longfellow and family, T. B. Aldrich and Bartley Campbell will be among the guests of the evening, and a new piece of music called 'My Partner Waltzes,' composed by Clarence Sternberger and dedicated to Louis Aldrich, will be played by J. C. Dunlap's orchestra..... Walter S. Gifford of this city has become a member of Marshall's Mississippi Combination.....M. B. Leavitt, Gen. Barton of the California Theatre and Mr. and Mrs. J. C. Scanlan Rachel Sanger have been in town during the past week.....Dr. F. A. Harris and wife sail from Liverpool for home 20..... The first session of the season of the Boston Lodge of Elks will be held this evening. S. ..... Horace Lewis of this city, and two seasons ago attached to the Boston Theatre Company, has been engaged as leading man at the new theatre in Charleston, S. C. ..... Jenkins' Minstrels will open their season here, P. T. Barnum's Hippodrome, which has terminated his engagement at the Bush-street Theatre, in order to proceed to New York..... 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BY SPECIAL INVITATION of Manager George L. Goodwin, a CLIPPER correspondent inspected the Chestnut-street Opera-house, Philadelphia, Sept. 4, and found it nearly ready for its opening Sept. 20. The two lots adjoining the theatre on each side have been purchased and added to the house, so that it now has a frontage on Chestnut street of sixty feet. A new two-story front of corrugated iron has been erected, painted white and elegantly gilded, the whole presenting a fine appearance. The facade is in three parts, with a broken cornice. There are three entrances to the lobby, the vestibule, which will afford ample shelter to any crowd that may assemble prior to the opening of the inner doors. To the right of the vestibule as you enter is a large room for ladies, where a waiting-maid will take charge of their wraps, umbrellas, etc. The ticket-offices are on the right of the vestibule as you enter, and the floor of the lobby is tiled marble, and when you pass into the rotunda to your right is a large and elegant reading and conversation room for gentlemen. From the rotunda the grand staircase of solid black walnut ascend to the balcony. Under the right one is an office for the sale of libretti os, hire of opera-glasses, etc. Under the left one is a large retiring room for ladies, where another waiting-maid will also be in attendance. Surrounding the auditorium at the back of the orchestra-circle is a plate-glass partition through which is afforded a view of the house as soon as you enter the rotunda. This partition has five doors. Instead of merely having carpet in the aisles, as is usually done, the floors of the entire auditorium are covered with crimson-velvet carpet. The entire lower floor and balcony are supplied with patent folding chairs covered seats and backs are of maroon-colored velvet. The ceiling is superbly frescoed in the style of ancient Pompeii and is of the most delicate and artistic design, in keeping with that of the great Renaissance. The woodwork is painted in Florence white and gold. The four massive pillars of the proscenium are elaborately gilded, and have on two large gilt heads at the top, one looking towards the stage and one towards the audience, and large gilt cords and tassels at the base. The walls are covered with very rich red and gold paper. There are four proscenium-boxes, which are reached by two passage-ways, one on each side of the circle, and balcony, and lighted and ventilated by four double windows in each passage-way. These windows look out upon the auditorium and afford a view of all the corridors leading into the boxes, which are so large that they will accommodate comfortably fifteen persons are hung with elegant draperies of maroon-colored velvet, and red and canary-colored satin, and are furnished with large velvet arm-chairs of a unique pattern. The walls of the boxes are papered with a rich gold paper ornamented with birds, flowers, and leaves of very dark-brown and scarlet hues. From the dome of the auditorium depends the magnificent chandelier, the centre-piece of which was manufactured for exhibition at the late Centennial, at a cost of $3,500. The gas-fixtures throughout the house are of gilt, and are very handsome. Between the stage and the first circle-seats, and between the first circle and the balcony, there is a space for the musicians, though they will only occupy it when the house is so crowded as to necessitate their doing so. It is inclosed with a solid board built in sections, after the one at Manhattan Beach. On the stage everything possible has been done to facilitate the production of any and all styles of plays, and for the ease and comfort of the actors. There are two beautiful curtains. One, representing green satin drapery, painted by Walter Burridge and Richard Hathorn, has the same description described at length in these columns. The other, which is the act-drop, has been painted by Russell Smith, and is a view of Shakespeare's villa, Stratford-on-Avon. Under at its base are heads of Tragedy and Comedy, and a representation of a cherub playing the flute. There are fifteen dressing-rooms—four on the first floor, seven on the second floor, and four on the third floor. The stairways and upstairs seven on one side for ladies and seven on the other for gentlemen. These are all fitted up in the most elegant and convenient manner, every one being handsomely carpeted and having a full-length French plate-glass mirror. The dimensions of the stage are: Proscenium opening, 40ft. high, 38ft. wide; depth from footlights to back wall, 50ft.; from footlights to curtain line, 5ft.; width from wall to wall, 100ft.; width between fly galleries, 44ft. 8in.; width between grooves, 36ft. 5in.; height to fly gallery, 32ft. 8in.; height to rigging loft, 57ft.; depth under stage, 15ft. There are four sets of grooves, the space between the prosceniums and the first groove being 9ft. 6in., and between each two of the other grooves 8ft. 6in.; from paint-bridge to back groove to paint-bridge, 3ft. 8in.; iron paint-bridge to back wall, 7ft. 4in.; dimensions of paint bridge—length, 44ft.; width, 8ft. The house will open Sept. 20 with the Frohman square Theatre Company in "The Danischeffs." Same company till Oct. 2, giving "The Two Orphans" during the second week of their stay. The executive of the establishment will be Geo. A. Goodwin, lessee and manager; J. Fred Zimmerman, as-istant-manager; Chas. M. Southwell, treasurer; T. Puttis, cashier; J. P. Deeds, stage-manager; Chas. Kaufman, leader of orchestra; John A. Dasey, property-man. Col. Jos. M. Bennett, the owner, is negotiating for two lots adjoining the left of the stage, on which, should he succeed in purchasing them, he will erect a greenroom and a room in which to store scenery.

RICE'S SURPRISE PARTY began its season of 1880-81 at the Walnut-street Theatre, Philadelphia, Aug. 30. The piece was "Revels," which was given throughout the week to large business at first, but afterwards to light houses, owing to intensely hot weather. The old favorites of the company were warmly received. First of all amongst the newcomers must be mentioned Topsy Venn, the English lady who takes Alice Atherton's place, and who made her first appearance in America on the above date. In figure she is almost the exact counterpart of Miss Atherton, being just about as stout as that lady. Her limbs are gracefully moulded, and her movements are lithe and graceful. Her face is very pretty, having the most bewitching dimples, and being at once roguish, bright and smiling. She is unquestionably a good dancer, and as a singer has a rich and sweet mezzo-soprano voice. The company is decidedly a gainer by her acquisition. John Gourlay is a poor substitute for Willie Edouin, however, and the same may be said of John A. Mackey as the successor of Louis Harrison. May Livingstone, last season with "The Tourists," looked as pretty as a picture in her canary-colored tights. Same bill the current week, and Agnes Robertson comes Sept. 13.

WOOD'S MUSEUM, Philadelphia, was never so successful as it has been this season. Last week it was the only theatre in the city at which a legitimate dramatic performance was given, and the result was that the house was crowded at every performance. The bill consisted of "Our Boys" every evening and Wednesday and Saturday matinees, and "A Scrap of Paper" at the other matinees. "Our Boys," having made an immense hit, will be retained this week for the nights and Wednesday and Saturday matinees, while at the other matinees there will be given the powerful four-act drama, by Montague Williams and F. C. Burnand, "The Isle of St. Tropez," in which the late Edwin Adams used frequently to play during the earlier portion of his career. Lillie Hinton will make her first appearance this season Sept. 13 in "Camille."

HARRY L. RICHMOND'S COMPANY may be looked for in Mansfield, O., Sept. 13, Akron 14, Massillon 15, Youngstown 16, New Brighton 17, Steubenville 18, Johnstown, Pa., 20, Altoona 21, Harrisburg 22, Lebanon 23, Allentown 24, Reading 25.

W. H. POWER'S PARAGON COMPANY, which begins it season in Toronto, Sept. 13, will consist of W. H. Power, W. H. Cooper, R. L. Davison, John F. Ward, W. F. Wallace, J. W. Power, Ida Lewis, Della Palmer, Ida Van Courtland, Ada Ward, Mrs. Watson, Belles "Dr. Clyde," they will play "The Galley Slave" during the season.

AN OLD MAN, an agent, and a double-bass and tuba-player, are wanted by J. A. Callicotte, who advertises.

KATE CLAXTON and company played in Bangor, Me., Aug. 30, Belfast 31, Rockland Sept. 1, Lawrence, Mass., 2, Manchester, N. H., 3, Lebanon 4, and are to open in Montreal, P. Q., 6, for one week.

BARTLEY CAMPBELL'S "GALLEY SLAVE" COMBINATION will open in Bridgeport, Ct., Sept. 6, New Haven 7, Waterbury 8, Hartford 9, Holyoke, Mass., 10, Pittsfield 11.

THE PARK THEATRE, Indianapolis, Ind., will be opened for the season Sept. 9, with Nick Roberts' "Humpty Dumpty" Troupe as the attraction for four performances.

JOSEPH BROOKES, circuit-manager, arrived in Troy, N. Y., Sept. 1, and at once arranged with Martin V. B. Finch to take charge of the Griswold Opera-house, Troy, Pa., in a native of Elmira, and has long a telegraph-manager, and of late connected with S. M. Hickey. He has already begun the work of rejuvenation, and expects to have the establishment in apple-pie order by the first engagement, which is that of Haverly's Pleasure Party, Sept. 13, 14, 15, 16. ..... Rand's Hall is included in a circuit, of which Preston & Powers of Troy are managers, embracing Albany, Ballston, Greenwich, Port Edward, Glens Falls, North Adams, Pittsfield, Northampton, Bennington, Cohoes and Schuylerville. Alice Oates opens in this circuit 13, closing Oct. 20.

THE ATTRACTION at the Leland Opera-house, Albany, N. Y., the opening week of the season was Annie Pixley, who made her first appearance in this city Aug. 30 in "Miss," supported by John E. McDonough and company. Our correspondent says: "The attendance was not at all commensurate with either the ability of the star or the merits of the entertainment. Miss Pixley needs no introduction, and it is seldom that Albanians have had the pleasure of witnessing a brighter little actress or a more charming stage-picture than she furnished as the heroine, Miss. The support was very good. A list of the company appeared in our previous issue. Agnes Leonard is to begin her season 6 in a new play called 'Woman's Faith, or Oregonian Life in '55.'..... Alice Oates and company occupy Martin Hall 13, 14, 15, 16."

DRAKE'S MASTERS in Syracuse, N. Y., says our correspondent, "after a favorable opening, promise much for the coming season. Both opera-houses—Wieting's and the Grand—are under the management of P. R. Lethaen, whose present rates will keep up entertainments at both houses, without opposition. During the recess many improvements have been made in Wieting's, much new scenery being added, a baggage-elevator being put in, and the lobby and parquet frescoed. Denman Thompson opened his present season at Wieting's Aug. 30. John McCullough is announced for 7, 8."

THE GRAND OPERA-HOUSE, Rochester, N. Y., opens for the season Aug. 30, with Brooks & Dickson proprietors and Joseph Gobay manager. The attraction was Ada Cavendish and company in "The New Magdalen." Sept. 3 and the rest of the week "Wife for Wife" was the bill. During the Summer months the footlights were made which will greatly improve the house. The frescoing, decorations, etc., are all in excellent taste. Sept. 9, John McCullough commences a three nights' engagement.

Continued on page 195.

AMUSEMENTS.

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SECOND AND LAST WEEK
RICE'S NEW SURPRISE PARTY COMBINATION.
Last nights of the NEW EVANGELINE.
Last NEW EVANGELINE Matinee.
WEDNESDAY MATINEE AT 2 P. M.
MONDAY, SEPT. 13,
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ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

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GEORGE S. KNIGHT
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A GRAND OVATION.
The house crowded, and their appearance on the stage received with the wildest enthusiasm, lasting fully five minutes before the performance could proceed. Double recalls on each act of the play.

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The Press Speak as Follows:
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Both these favorite artists were greeted with round after round of applause, and the songs and other specialties introduced by them were, without exception, redemanded.—BOSTON HERALD, Aug. 31.
His mastery of the dialect is wonderful.—BOSTON GLOBE, August 31.
And when Mr. Knight made his appearance it was several minutes before he could speak, so vociferous was the applause.—BOSTON POST, August 31.
The support was acceptable throughout.—BOSTON ADVERTISER, August 31.
The greeting-success so warm as to show that last year's success was not owing to a passing fancy for Otto.—BOSTON TRANSCRIPT, August 31.
Of Mr. Knight's impersonation we can only repeat that, as a character actor in his own peculiar line, he stands absolutely alone.—BOSTON TRAVELLER, August 31.
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Charley Madden the popular clown, who visited this place with Burr Robbins' Circus last season, was with Hilliard & Demott's Circus that exhibited here last Friday. Madden is one of the best clowns we have ever seen; it is no trick at all for him to keep an audience in convulsive roars of laughter. Charley is a good one.—NEILLSVILLE (Wis.) COURIER, Aug. 24.
Charles Madden, who made the ring lively last season with Burr Robbins, furnished the fun for Hilliard & Demott at the 51st Street Rink on Friday. Aside from being one of the best fellows outside the canvas, inside he is a whole circus in himself, and the show that advertises Charley as its clown announces a feature that will draw like a baby-elephant in a menagerie.—NEILLSVILLE (Wis.) REPUBLICAN AND PRESS, Aug. 27.
The clowns, especially Madden, are funny and witty, and yet free from vulgarisms.—CHATFIED (Minn.) DEMOCRAT, June 6.
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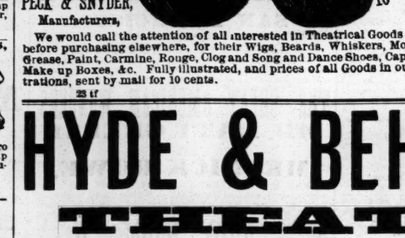
ANOTHER TENNER FOR TIFF.
Can be engaged for Fall and Winter season. Address all communications Tiffin, O. 25-1t*



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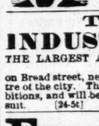

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